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Part of the Federation Course, this book gives the reader a bird's-eye view of the whole expanse of musical endeavor, and rapidly scans the evolution of the art from the cries of savages to our modern highly organized system. The different eras of music are very well covered, concluding with a fine chapter on Three Hundred Years of Music in America.

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by Ralph Fisher Smith Although the first written work is to be done on practice paper - this book is the copy book for the finished work of each student. The work will

become a permanent record of the student's complete course in elementary music theory. Paper Bound, 60 cents

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by Horace Alden Miller

An aid for advanced students wishing to acquire facility in writing in a modern style, with particular emphasis on the eleventh and thirteenth as workable chord members, whole-tone harmonies and chord building by superimposed fourths. Included are brief chapters on polytonality and atonality, processes that are in the making and therefore difficult to com-

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AN ANALYSIS OF VIOLIN PRACTICE

by Louis J. Bostelmann

A clear and concise description of the fundamental features of violin practice, the purpose of which has been limited to describing those faults unwittingly playing a dominant part in the violinist's practice. The attitude herein is that experience is instrumental in formulating principles. Faults have been discovered and their remedies 'tested and approved." They are offered as a help in discovering errors and guiding basically in their correction.

THE PHILADELPHIA ORCHESTRA has enjoyed sensational success in its triumphant tour of England. At its first London concert in Royal Albert Hall on May 24, Queen Elizabeth was present and the playing of the Orchestra was acclaimed by the critics and the wildly enthusiastic audience of more than six thousand. The tour marks the first visit to England by an American Orchestra in twenty years.



THE BETHLEHEM BACH CHOIR, under the direction of Ifor Iones, made musical history with its 1949 Festival in that it was given two successive weekends instead of the one Friday and Saturday-this because of the great de-

mand for tickets. The same program was given in each series, with the great Mass in B Minor again dominating the Saturday program. Soloists included Genevieve Rowe, soprano; Lillian Knowles, contralto; Joseph Victor Laderoute and David Lloyd, tenors; Mack Harrell and Chester Watson, basthe roster of soloists.

HENRY WARNER of Tampa, Florida, a senior student in theory of music at the University of Alabama, is the winner of a fifty dollar cash award for his Sonata for Orchestra in the first composition contest sponsored by the Alabama Composers' League for college-age students.

THE TWENTY-FIFTH ANNIVERSA-RY of the death of Victor Herbert, beloved American composer, was observed on May 26. In addition to his fame as a leading composer of operettas, he is honored as one of the founders of the American Society of Composers, Authors

MRS. PHYLLIS SAMPSON HOFFMAN of East Braintree, Massachusetts, has won an award of one thousand dollars, offered by the Paderewski Fund for the Encouragement of American Composers, for a quartet for strings and piano. Mrs. Hoff-man is a graduate of the New England Conservatory of Music.

ELDIN BURTON of New York City is the winner of the one hundred dollar award offered by The New York Flute Club for an original composition for THE SECOND ANNUAL Institute on that instrument. Mr. Burton's Sonatina Jewish Liturgical Music was held in New for Flute and Piano was selected from trants. He is a native of Georgia and uate School.



Festival at Brevard,

Christian Pfohl: a chorus under the



WILLIAM FLANAGAN of New York
City is the winner of the "Young American Composer of the Year" competition.

HANS PFITZNER, German composer and conductor, died May 22, in Salzburg, His winning composition, entitled "Di. Austria, at the age of eighty. He held vertimento," is scored for a small, sin- various important posts in Germany, and fonietta-sized orchestra. Mr. Flanagan was widely known as a teacher and con-Kirkpatrick, harpsichordist, completed teaches theory and composition at the ductor. Among his works were four op-School of American Music in New York eras and over one hundred songs.

> of a music writer for the blind which and had appeared in most of the imporwill make it possible for composers without sight to write out their own compositions; thus making it unnecessary to dictate note by note to a copyist. The invention was turned over by Mr. Liessens to the American Foundation for the Blind in New York City. The Foundation perfected it and put it into

THE TRAPP family will again conduct a series of "Sing Weeks" this summer at their farm in Stowe, Vermont. The season will open on July 4 and extend through August 25. Since these events were inaugurated in 1944, more than three thousand have been drawn to the Trapp Family Music Camp, where they of eighty. have learned the joy of group singing and playing the recorder.

DR. R. S. THATCHER has been appointed Principal of the Royal Academy of Music in London, to succeed the late Sir Stanley Marchant.

Jewish Liturgical Music was held in New York City June 12-14, under the auspices a total of one hundred and nine en- of the Hebrew Union School of Education and Sacred Music, and the Society has studied at The Atlanta Conservatory for the Advancement of Jewish Liturgiof Music and later at the Juilliard Grad- cal Music. Discussions of subjects pertinent to the Jewish Liturgy were held,

presented the weekends cagoland Music Festival, sponsored by of August 12, 13 and 14, Chicago Tribune Charities, Inc., will be and August 19, 20 and held Saturday night, August 20, in Sol-21. The participants in-diers' Field. Philip Maxwell, festival di- Protestant Episcopal Church. clude the Brevard Music rector, has arranged a program of events iner, pianist; Mariquita Moll, soprano; parts. Preliminary festivals and musical and musical comedy works he wrote sev- annual prize song competition for the Nell Tangeman, mezo-soprano; Rug- competitions again will be held in va- eral symphonies.

(Continued on Page 451)

giero Ricci, violinist; Chester Watson, rious sections of the country prior to the bass-baritone; and William Hess, tenor. Soldiers' Field event, and winners will participate in the Chicago program.

ROSITA RENARD, noted Chilean pi-AUGUST LIESSENS, a blind Belgian anist, died May 24 at Santiago, Chile.

Miss Renard had a distinguished career. tant music centers of the world. Her New York debut was made in 1917.

> accompanist for noted artists, including viola and piano, or for any one wood-Club of Philadelphia.

HENRY MILLER, vice president of Lester Pianos, Inc., with which he was connected for more than sixty years, died May 9 in Philadelphia at the age

MRS. EDWARD Mac-DOWELL, widow of the composer, was honored on May 27, when she was given the 1949 award of the National Institute of Arts and Letters for distinguished service to the arts, spe-

cifically her outstanding achievements in founding and maintaining the MacDowell Colony for artists at Peterborough, New Hampshire.

nent to the Jewish Litturg were near,
THE FOURTH AN of representative Jewish music for the
NUAL Brevard Music synagogue.

30 in New York City, He was sixty-two years old. Mr. Jolliffe had appeared with North Carolina, will be THE TWENTIETH ANNUAL Chi- leading oratorio societies, and had sung at many music festivals. From 1917 to 1941 he was soloist at the Marble Collegiate Church, then at St. Stephen's

Festival Symphony Or- covering a wide variety. The festival sym- CARL TUCKER, composer and pianist, chestra, directed by James phony orchestra, conducted by Henry who wrote the musical scores for a num-Weber, and large choral groups led by ber of French films, died April 28 in THE CHICAGO SINGING TEACHdirection of Lester McCoy: Jacob Late- Dr. Edgar Nelson, will have prominent New York City. In addition to his film ERS' GUILD announces the thirteenth

EMILIO DE GOGORZA, widely-known baritone and from 1926 to 1940, head of the vocal department of the Curtis Institute of Music in Philadelphia. died May 11, in New York City, at the age of seventy-six. Mr. de Gogorza was born in Brooklyn and studied in France and England. He made recital France and England. He made recital tours throughout the country with Mar-cella Sembrich, and later became the first artistic director of the Victor Talking Machine Company. Among his pupils were Conrad Thibault, John Brownlee, and Margaret Speaks.

THE FIFTH AN-NUAL Philadelphia Music Festival staged by the Philadelphia Inquirer Charities, Inc., was held at the Municipal Stadium on the evening of June 10, with thousands again crowding the huge



stands to witness the array of thrill-packed events on the lengthy program. Massed school choruses, Waring's Pennsylvanians, American Legion drum and bugle corps, Alec Temoleton, Sigmund Romberg, the "Dancing Band" of the Phoenixville High School, the "Marching Band Beams"-all these top-notch attractions and others provided an evening of entertainment that, as formerly, drew an immense throng to the stadium.

COMPETITIONS

AGNES CLUNE QUINLAN, pianist, THE SOCIETY for the Publication of lecturer, composer, teacher, died May 21 American Music, Inc., announces its in Philadelphia. Miss Quinlan had ap. 1950 competition, open for American peared many times with the Philadelphia citizens, native or naturalized, for cham-Orchestra and had toured as soloist and ber music works in the larger forms for David Bispham. She was the founder wind or brass instrument and piano. The and for seventeen years conductor of the winning works will be published by the piano ensemble of the Matince Musical organization, and the composer will receive a royalty contract of twenty-five per cent of the list price for sold copies. Entries must be mailed between September 20 and November 1, 1949; and all details may be secured from Dr. Philip James, New York University, 100 Washington Square East, New York 3, N. Y.

> AN AWARD of one hundred dollars plus royalty is offered by J. Fischer and Bro., under the auspices of the American Guild of Organists, for the best organ composition submitted by any musician residing in the United States or Canada. The piece should not exceed five or six minutes in length. The closing date is January 1, 1950, and all details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

THE FRIENDS OF HARVEY GAUL. INC., announce the 1949 composition contest, the first award for which will be four hundred dollars and a guarantee of publication. The contest is for a thoral composition based on an American theme. The closing date is December 1949; and all details may be secured by writing to The Friends of Harvey Gaul, Inc., 315 Shady Avenue, Pittsburgh 2, Pennsylvania.

IULY, 1949

MUSIC STUDY IN THE OPEN

ETUDE the music magazine presents on the cover for July a symbol of one of the most progressive movements in the history of music education-organized summer music study at camps and schools. The young lady seated at the harp, Ellen Powell, now Mrs. Dick Jerome of Minneapolis, was a student at the camp at Interlochen, Michigan, one of the famous music camps which pio-neered the movement that has spread throughout the world of culture. We trust that our readers will save this issue, with its fine leading article by Dr. William Revelli and its leading editorial, as a source of reference for research.

Highlights

in the

August Etude

"Always something for everybody" used to be the motto of the founder of ETUDE in selecting material for our pages. We have sincerely and earnestly tried to carry out this policy. The August ETUDE will be replete with a variety of interesting features.

DENMARK'S ROYAL CONDUCTOR

Very few people know that King Frederik IX of Denmark is not only a brilliant and forceful ruler but an able and talented musician who frequently conducts symphony orchestras. This unusual article tells this exceptional story for the first time.

FIDDLING WHILE THE SUN BURNS

Dr. W. Schweisheimer, who has combined his training as a medical specialist with his acquaintance with music, writes a timely article giving useful hints to students and teachers for music study when the thermometer soars above eighty degrees Fahrenheit.

MUSIC'S UNIVERSAL APPEAL

Dr. Howard Hanson, Director of the Eastman School of Music, one of America's most distinguished composers, delivered a lecture at Harvard University which attracted unusually wide attention. ETUDE is fortunate in being able to reprint an extract from this most interesting paper.

EDUCATION FOR OPERA

Boris Goldovsky, artistic directar of the New England Opera Theater one of the ablest operatic producers, is responsible for the success of many newcomers in opera. How he goes about his work is vividly told in a very informative article.

IMAGINATION-THE KEY TO THE CHILD'S MUSICAL INTEREST

Mrs. Ada Richter, whose books and compositions are used by thousands of successful teachers. presents a very illuminatina article upon her successful methods,

SOMETHING NEW

ORGANO The amazing new piano-organ that attaches to any piano. Provides organ music—piano music—or organ and piano together. If you would like to play an organpiano duet with yourself --- SEE THE BACK COVER

the music magazine

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Summer Music Study in the Open



OPEN-AIR SYMPHONY CONCERT AT THE NATIONAL MUSIC CAMP

CUMMER music camps and summer music schools are largely a product of the twentieth century. Toward the end of the last century there was a tendency to turn the old-fashioned "normal courses" into summer music schools. In ETUDE for May 1900 we find announcements of ten schools giving music courses. Today there are scores and scores of such summer terms given all over the country at schools and music camps.

Summer music camps unquestionably stem from Bishop John H. Vin-cent's Chautauqua Lake Summer Camp for Study, founded in 1874. The musical activities of this magnificent enterprise are now a part of the educational history of our country. In the comprehensive courses given at the camp, music rose to first rank, and many of the finest of American musicians were included in the faculty. Most of the students, however, were young professional musicians who went to the camp for "refresher" courses with such masters as Albert Stoessel, Ernest Hutcheson, and Horatio Connell. Around 1913-1914, with the astonishing expansion of music study in the public schools, band and orchestra contests for students were inaugurated by Dr. Frank Beach at Emporia, Kansas. William Allen White used to say, "Things have a habit of starting in Kansas." Soon such contests were being held in all parts of the nation, and folks began to wake up to the fact that in our high schools, bands and orchestras could be formed that had a definite revitalizing effect upon the life of "teenagers" unequalled by any other school activity, including sports. Just as a powerful current of electricity turns the engine of a vast national railroad system, so the inspiring and stimulating power of music was like a giant stream of "tonal" electricity stimulating all American school life.

Once these bands and orchestras came into existence, in the course of a few years, there arose from the teen-agers themselves a demand for summer courses where youth could study music combined with open air surroundings which provided the finest kind of a vacation.

By 1930 one hundred and twenty-five school bands competed in the national school band and orchestra contests. Some were indifferent and some were very fine. Few of the men present at that time had any idea that school bands and orchestras would ever reach the high degree of excellency that we find today.

The leaders, however, were naturally very much excited over the progress that had been made, particularly in the western states. Among the leaders was Dr. Joseph Edgar Maddy, an experienced music supervisor and a former member of the Minneapolis Symphony Orchestra. Here was

a valiant, courageous man of vision, with a fine personality combined with the characteristics of a "driving" but human business idealist. It became clear to him that the enthusiastic teen-age music students required continuous music study. A two months' vacation was not a beneficial let down, rather it was a hurtful shutdown. As Professor of Music Education at the University of Michigan, Dr. Maddy began to make plans for an adequate music camp. Securing property at Interlochen in northern Michigan, in 1928, with borrowed funds, he, with Mr. Thaddeus P. Giddings, established the National Music Camp, with an attendance of one hundred

The following year the attendance went up more than one hundred per cent. Dr. Maddy's organizing ability astonished even his enthusiastic backers. The National High School Orchestra, started in 1926, made its headquarters at Interlochen in 1928. The orchestra soon attracted national and international attention. Many of the most famous conductors of the world made special trips to Interlochen to conduct this young and virile organization. The orchestra then went "on the air," and millions were soon hearing the broadcasts of the fine programs from the woods of north-

The Musicians' Union objected to these broadcasts upon the thin contention that the orchestra was depriving professional musicians of a livelihood. Dr. Maddy found himself in the struggle of his lifetime, and was pretty badly attacked. He carried his fight to Congress and won.

Meanwhile summer music camps were begun in all parts of the United States, with the result that thousands of students in our country now are saved from the waste of valuable summer time which formerly had afflicted our educational system.

We have visited numerous summer music camps in various parts of the United States. Many have been delightfully situated and well managed; others have been unfortunate and have failed, owing to lack of proper discipline and careful direction. It is always difficult to administer discipline without needless restraint. Outdoor activities have been promoted, and we have never seen a happier group of young people working harmoniously together for an artistic aim. In many camps the directors have said that most of the students are so eager to study, practice and perform in groups that they often have to be restrained so that they will not

The Summer Music Study Plan is now a powerful movement. The idea (Continued on Page 442)

ETUDE

How to Copyright Music

by Richard S. MacCarteney

Chief of the Reference Division of the Copyright Office of the U.S. Government Washington, D. C.

from the Fiftieth Anniversary Issue of "The Sinfonian," organ of the national men's musical fraternity, Phi Mu Alpha, with flourishing chapters at most of the colleges and universities throughout the country where music is taught, and is herewith reprinted through the courtesy of "The Sinfonian" and the author.

Mr. MacCarteney is an alumnus of the University of Virginia, and at one time was a member of the Schola Cantorum of New York City. He has been with the Copyright Office for seventeen years and his statements are authentic. His article states the copyright law very clearly, distinctly, and authoritatively. The following observations indicate the primary steps in taking out a copy-

I. If your composition is to be published by a reputable firm, you need have no further concern. The publisher will attend to getting the copyright, and if he desires, an international copyright.

2. Do not take the risk of sending the manuscript of your composition to publishers whom you do not know, or about whom you cannot secure reliable information.

3. Do not send your manuscript to any publisher who expects you to pay for having it printed. The so-called "song shark" publishers have mulcted naïve composers out of millions of

4. It is not the custom of the composer to obtain a copyright upon his own music in advance of submitting it to a reliable publisher, but should you wish to do this, write to the Copyright Office, Library of Congress, Washington 25, D. C., for an application form for a musical* composition. Fill out the form and return it with the fee of four dollars accompanied by a well prepared manuscript copy for deposit at the Library of Congress. -Editor's Note.

OONER or later, anyone entering seriously the field of music will run into the problem of copyright. The word, as its inverse implies, literally means the right to copy. It pertains to an intellectual product and is an exclusive right based on authorship. Under statutory law, only an author or those deriving their rights through him can lawfully claim

The unique quality of intellectual property, however, is that it may be taken from its creator, not merely by appropriation of the physical article itself, but by making copies of it. Tradition tells of one Saint Columba, the Apostle of Caledonia, who lived in the Sixth Century, A. D. Controversy arose between the blessed saint and his venerable abbot over a cony of the abbot's psalter that Columba made clandestinely and then refused to surrender. The King's judgment, handed down in the famed Halls

*The same form is used for both published & unpublished compositions.

has passed into a proverb in Ireland: "To every cow her calf." Here we have the first suggestion of the idea that the author might have the exclusive right to produce his literary work and to prevent others



RICHARD S. MACCARTENEY

Historically, beginning with the right of copying under the first copyright law, the so-called English Statute of Anne (1710), copyright has successively broadened to include rights of translation, dramatization, and finally, in comparatively recent times, rights of performance, presentation, arrangement, and ex-

The United States Statute specifies, among other subjects of copyright, "Musical Compositions." The Act, though, does not define a musical composition. The late Justice Holmes, in a famous Supreme Court Case (White-Smith Music Pub. Co. v. Apollo Co. 209 U.S. 1), rendered the following:

"A musical composition is a rational collocation of sounds apart from concepts, reduced to a tangible expression from which the collocation can be reproduced either with or without continuous human in-

The implication in this somewhat etymological gilding of the lily is that there must be something more than a mere "casual assemblage" of musical symbols in order to give rise to copyright. The courts have adopted a narrower view in allowing protection to music than they have to books. They have construed the term "book" as covering almost anything expressed in words, while at times they have refused to cover with the mantle of copyright just anything expressed in musical notation.

Under the rules of the Copyright Office, material that may be registered as musical compositions in-

cludes-original instrumental and vocal compositions of all kinds, the latter with both words and music copyrighted as a unit; arrangements of works in which the contribution of the arranger is of sufficient importance to constitute a new "writing," the statue's criterion for copyright. Compilations or collections of music may also be copyrighted to protect the selective skill and degree of original authorship involved. Works of musical instruction fall in Class E (music) or Class A (books), depending upon the relative proportion of music to text. Operas, musical comedies. and similar works are copyrightable as dramaticomusical compositions in Class D.

Copyright in a musical composition carries with it the exclusive general right to print, reprint, publish, The following very practical article is reprinted of Tara, against Columba, was given in language that copy, and vend the copyrighted work and the partie ular right to arrange or adapt it; to perform it publicly for profit, and to make any setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded, and from which it may be read or reproduced.

A composer, or his publisher by agreement, secures copyright for his work by having it published with the required notice of copyright. The copyright notice for a musical composition must consist of the word "Copyright" or the abbreviation "Copr." accompanied by the year date of publication and the name of the claimant, thus: "Copyright 1949 by John Doe." For musical compositions, the notice must be placed either upon the title page or the first page of music. Both the form and the position of the notice are mandatory by law and none other will suffice. More copyrights have been lost irretrievably by first publication without notice of copyright, or with a faulty notice, than for any other reason.

Promptly after publication with notice, should be sent to the Copyright Office, Li-brary of Congress, Washington 25, D. C., together with an application on Form "E" and the registration fee, which is four dollars. A musical composition may also be copyrighted before it has been published, by depositing one complete copy of the work, an application, and a four dollar registration fee. However, under the express provisions of the law, copyright 52cured for a work in such form does not exempt the copyright proprietor from the deposit of copies where the work is later reproduced in copies for sale, i. e., published. He must then make a second reg-

As Richard DeWolf once wrote*: "It is probably more difficult to detect musical plagiarism than diterary plagiarism. The plea of 'unconscious memory' so often invoked to excuse or explain an apparent reproduction of a passage of music, is perhaps not so disingenuous as it may seem, for musical memory seems to work at a deeper instinctive level than the memory of words'

The copyright statute nowhere defines infringement and the courts have been reluctant to do so, except under the limitations of the particular facts of the case they were deciding. Generally speaking, the unauthorized reproduction of any substantial part of a copyrighted work would be infringement.

The question of "How much can you quote without violation?" likewise can only be answered indefinitely. Under the so-called doctrine of "fair use," one is at liberty to quote to a limited extent from a copyrighted work for the purpose of illustration, criticism, or review. No hard and fast line of demarcation can be laid down between fair and unfair use, how ever, for the reason that each case must be decided upon its own particular circumstances. For example music text books by their very nature and purpose may carry an implied authorization to copy portions on the blackboard or otherwise, for the purpose of class instruction. On the other hand, in the case of musical compositions, it is (Continued on Page 410)

* In "Notes": Vol. 1, No. 1, December 1943, Copyright 1943 Music Library Ass'n. (Used with permission).

Georges Enesco, distinguished Roumanian violinist and composer, was born in Moldavia, in 1881. He first won recognition as a child prodigy, beginning his studies at the age of four and entering the Vienna Conservatory at seven. Four years later, he was graduated with the Conservatory's highest award, the Gesellschafts-medal. At thirteen, he went to the Paris Conservatoire, where he worked under Massenet, Gabriel Faure, and Gedalge, and where, in 1899, he won First Prize for molin. When he was sixteen, his Poêma Româna was publicly performed by Colonne. Mr. Fnesco's eminent career is notable for its versatility (he is accomplished as pianist, conductor, and teacher), as well as for the searching truth of his musicianship. Although many recognized artists have studied or coached with Enesco. his most famous pupil, perhaps, is Yehudi Menu--EDITOR'S NOTE.

THE building of musicianship is not to be confused with taking music lessons or with studying books on music. It partakes of those elements, of course, but reaches far beyond the scope of either. The goal of musicianship is that ultimate and complete penetration of the sum-total of musical meaning which alone can open the door upon vital, significant musical expression. This is true, whether one studies for the original creation of composition, or for interpretation. The acquisition of genuine musicianship is the labor of a lifetime-there is no point at which the "course" may be considered complete!

More Than a Study of Notes

The first point in approaching musicianship is a clear understanding that music, though symbolized by notes, is more than a study of notes. Music is an important and natural human expression. As a part of life, music, in some form or another, is probably as old as life. The music that has come down to us represents an unbroken continuity of people's thoughts and feelings through the ages. It is good to keep this in mind-partly as a means of evaluating the music of the past, and partly because, at some time in his progress, the student must come to regard himself as a part of this ever-flowing life-force. This is a different matter from the mere learning of notes!

Yet, the learning of notes is the first step. Musicianship begins with books and lessons-with the most thorough and alert mastery of solfège, scale and key relationships, theory, harmony, counterpoint, advanced counterpoint, polyphony, form structure, musical history-you have only to consult the course of study of a good conservatory to find the names of the various subjects. The names of the subjects, however, are not the equivalent of musicianship! It is, alas, quite possible to learn a multitude of facts about music without becoming a musician. The test lies in how one learns-how one applies himself to the learning.

I had my first experience with this all-important how of study when I was still a boy. At eleven, I completed my work in Vienna. The Vienna Conservatory is an excellent school, and the completion of its course presupposed a knowledge of theory, harmony, counterpoint, and so on. I had done all my work, I had completed all my exercises in three and fourvoiced fugues, and I thought I knew what I was about. Then I went to Paris and learned better! For one thing. I learned that I did not know quite so much as I had supposed. Exercises and analyses were put before me; and no matter how original the musical thought that went into them, no matter how promising the musical development, the presence of one wrong note invalidated the whole piece of work! Each task had to be perfect or it did not count. Young as I was, I quickly felt this challenge, and urged myself on to meet it. I began really to learn counterpoint under the discipline of my Paris masters. Of them, the most impressive, perhaps was the elegant Gedalge. One would bring him a difficult exercise in fugal writing, plain or with syncopation—one had labored and suffered over it. Gedalge would look it over

Building Musicianship

A Conference with

Georges Enesco

Internationally Renowned Composer and Violinist

by Rose Heylbut

on one single note, and say, "Ah-this is wrong!" Now, the facts of musical law are the same in Vienna, in Paris-all the world over. What helped me so that, to this day, I have never forgotten it, was the tircless, searching, painstaking discipline of working for per-

When a student comes to me, today, and gives his background in terms of what he has studied, 1 am, of course, only too pleased to hear about the various things he knows-but I am better pleased if, out of such study, he can demonstrate the discipline of being able to learn.

Technique Not Art

But let us proceed a step further, and suppose that a student has truly learned the techniques of musical science. He is still not a musician! No more than one who has perfectly mastered grammar, spelling, and punctuation, could properly be called a writer. While an artist cannot function without technique, technique alone is not art!

The most helpful application of purely technical knowledge lies in constant, never-ending study of the classic literature. Here it is that technique comes to life as musical utterance. Here it is that the study of music begins to broaden out into an equal study of human thought, its essence, its progress. You wish. let us say, to clarify the technique of the fugue. Very well-to do this, you go to Bach. But to know Bach,

calmly, with dispassionate justice, put his pen down you cannot possibly content yourself with a halfdozen of his works. To know Bach, you must familiarize yourself with his concertos, his cantatas, his organ works, his compositions for the clavichord-you must get to know not merely notes, but the spirit which animates all that Bach wrote. A violinist should know the keyboard works, and a pianist should know the works for stringed instruments. To understand all this, in turn, you must know Bach's times, his land, the conditions under which he worked-the state of music in those days, the organization of the orchestra, the significance of tempi and dynamics.

The same holds true for the study of musical forms. A sound approach to Mozart's sonatas presupposes a knowledge of Mozart-his life, his times, his operas, his use of melody-of every single thing, great or small, that went into the development of the person who

Another valuable lesson may be gained by a thorough study of the classics. It is a fact that while the form of music changes, its purpose does not. The ourpose of music, as we have seen, is to express instinctive human needs. Also, to express them so that they will reach out to satisfy the instinctive human needs of those who listen. In other words, music must be pleasing to the ear, the mind, and the heart. All the music that has lived through the ages (and so has become great) is thus pleasing. That, precisely, is why it has lived! Bach and Mozart are "classics," not because of any special struc- (Continued on Page 410)



GEORGES ENESCO WITH THE EMINENT VIOLINIST AND EDUCATOR, DAVID MANNES



AMPHITHEATRE AUDIENCE, 1948, AT CONCERT OF THE CHAUTAUQUA SYMPHONY ORCHESTRA

THE SUMMER SYMPHONY

CUMMER vacations in America are rapidly acquiring new vistas. It is no small wonder, nor mere accident, that summer music festivals and symphonies have teamed up with Mother Nature at her colorful best and thus are serving to enrich the lives of millions of summer vacationists everywhere. Among the most noted summer festivals and symphonies is the internationally famous Berkshire Festival located at Tanglewood, Massachusetts.

A Brief History

The first festivals at Tanglewood were given by an orchestra of sixty-five selected performers from the New York Philharmonic Orchestra, conducted by Henry K. Hadley. These were in 1934 and 1935. In 1936, when Mr. Hadley was forced to resign owing to ill health, a permanent orchestra of high distinction was sought. The Berkshire trustees thereupon secured the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

In the winter of 1936, the estate of "Tanglewood" was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (now Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The scope of the Festival was increased from one week to two, and six concerts were given. The Shell was improved and set up at Tanglewood, close to the present site of the Theatre-Concert Hall, and a tent was again used. At the first concert of the second week, Thursday, August 12, an all-Wagner program was announced, which was to be broadcast, A heavy downpour of rain compelled the Orchestra to stop several times, and drenched a considerable part of the audience. Steps were immediately taken by the Festival Committee following this season for subscriptions to make possible a permanent auditorium. Eighty thousand dollars were raised, and the present Shed was crected and in readiness in time for the Festival of 1938. Eliel Saarinen, Finnish architect, drew up the original plans for the Shed. Professor Richard D. Fay of the Massachusetts Institute of Technology devised the acoustics with remarkable results. The capacity was a little over six thousand.

The grounds of "Tanglewood" consist of two hundred and ten acres extending from West Street in Lenox to the shores of Lake Mahkeenac in Stockbridge. It was laid out in 1849 by William Aspinwall

by Dr. William D. Revelli

Tappan, a Boston banker and merchant, who bought several farms for the purpose. Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. The cottage was burned down June 22, 1890. It was here that Hawthorne planned "Tangle-wood Tales," wrote "The Wonder Book," and assembled the material for "The House of the Seven

Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkspot. Indian arrowheads have been found there,

The Shed was inaugurated on August 4, 1938, when the first of six concerts was given. The program con-sisted of Bach's Chorale Ein Feste Burg and Beethoven's Ninth Symphony. The test of actual concerts showed that the acoustics of the Shed were ideal with a full audience, the slightest pianissimo carrying distinctly to the farthest seat. The resonance did not lose on account of the surrounding colonnades being open; in fact, the music could be clearly heard for a considerable distance upon the lawn which stretches at the back of the Shed. The attendance reached

In 1939, again six concerts were given through a period of two weeks, with an increased attendance. nder its first ordeal of rain the soundproof construction of the roof was demonstrated.

In_1940, the season was increased to nine concerts three weeks with an increase in the attendance. which reached 70,000. In this year Dr. Koussevitzky realized a plan which he had had in his mind from the time the Orchestra was first engaged for the Berkshires-the establishment of a center of the arts which should be principally a school of music.

In 1941, again, there were nine concerts through three weeks. The reserved seats were completely sold for every concert and the number who bought admissions and sat on the lawn to enjoy the music increased

concert there was a record attendance of nearly 13,000. The total attendance was about 95,000.

The Berkshire Music Center held its second term of six weeks, July 7 to August 17. The eurollment was three hundred and forty. The various departments were retained with some reorganization, and a department of chamber music was added under the supervision of Gregor Piatigorsky.

A Theatre-Concert Hall, adaptable for both operatic and concert performances and seating twelve hundred, and, a smaller Chamber Music Hall seating five hundred, likewise five small studios, were built for the use of the School in this season. The two auditoriums were designed by Etiel Saarinen.

In 1942, war-time conditions dictated the abandonment of the Festival.

In October of 1945, the Berkshire Music Festival Committee, Miss Gertrude Robinson Smith, Chairman, generously presented the Music Shed and full control of future festivals at Tanglewood to the Boston Symphony Orchestra.

In 1946, the Berkshire Music Festival, on its full pre-war scale (the seventh season of Boston Symphony Orchestra participation), was resumed under the conductorship of Serge Koussevitzky, with nine concerts as before. Maintaining the idea of chamber orchestra concerts established by him in the preceding two Summers, Dr. Koussevitzky presented two Bach-Mozart festival programs in July, before the Festival

The 1949 Festival will climax the twenty-fifth season of Serge Koussevitzky as the conductor of the Boston Symphony Orchestra.

Nine concerts will be given in the Music Shed, through three week-ends, on Thursday evenings. Saturday evenings, and Sunday afternoons (Series A on July 28, 30, and Sunday atternoons (Series S. July 28, 30, and 31; Series B. August 4, 6, and 7; Series C. August 11, 13, and 14). The guest conductors of the Festival will be Leonard Bernstein and Flavor 4. Eleazar de Carvalho. On July 16-17 and July 23-24 there will be concerts by a smaller orchestra.

Chautauqua

Another noted festival of summer concerts and operas is the series presented at Chautauqua, York, where music lovers, sport enthusiasts, and suthrough the course of the Festival until at the last

York, where music lovers, sport enthusiatis, and ents, or those who seek a change and rest in a

Music Festivals and Concerts Enrich Our Vacation Season

friendly, creative environment, find an enticing and rewarding experience.

Chautauqua's great Amphitheatre with a seating capacity of 6,500 persons is a gracious building, acoustically perfect. It is a natural bowl which serves for all musical events, lectures, worship services, and special events.

Great Music at Chautauqua

The Chautauqua Symphony Orchestra, which presents twenty-four concerts each season in Chautauqua's Amphitheater to audiences averaging more than 6,000 persons, is the keystone of the Institution's musical programs. During one week-end an opera may be heard on Friday evening, the Student Symphony Orchestra Saturday morning, the Chautauqua Symphony Orchestra with a noted soloist on Saturday evening and again Sunday afternoon, an important choral event Sunday evening, the Mischakoff String Quartet on Monday afternoon, and a repeat per-formance of the opera Monday evening. In addition, there will be demonstrations and recitals by faculty and students of the School of Music.

The Chautauqua Symphony Orchestra is under the musical direction of and conducted by Franco Autori. He has in his ensemble some of the finest orchestral players from the leading orchestras in the United States, Mischa Mischakoff, NBC Symphony Orchestra concert master, is concert master for the Chautauqua orchestra. First-chair men in all sections occupy similar positions in other important orchestras. Except for the opening concert, a soloist is presented at each concert. The aggregate attendance at the concerts of the Chautauqua Symphony Orchestra during the 1948 season totalled approximately 150,000. Heard with the orchestra are distinguished vocalists and instrumental artists. In recent seasons these have included Metropolitan members such as Lawrence Tib-

OPERA DEPART-MENT, BERKSHIRE MUSIC CENTER

from the area.

bett, Josephine Antoine, Suzanne Fisher, as well as cial music for the Chaplain's Hour, and provides the accompaniment for the Choir.

outstanding concert singers and radio artists. The development of the Chautauqua Student Sym-The Musical organization longest established at phony Orchestra in recent years, under the direction Chautauqua is the Choir. The Choir sings at the of Edward Murphy, has added still another important worship services each Sunday morning and provides musical organization which has won immense favor. an outstanding Sacred Song Service each Sunday eve-Many of the young artists study in Chautauqua's ning of the season. Programs are presented with the School of Music, attend rehearsals of the Chautauqua Chautauqua Symphony Orchestra and the Student Symphony Orchestra, and participate actively in the Symphony, Soloists of outstanding merit appear at program of Chautauqua. each choral event. The Choir is occasionally joined by the Columbus Boychoir and the Chautauqua Youth

Preceding and following the orchestral season a series of recitals is presented in the Amphitheater by and Children's Choirs and by visiting choral groups noted pianists, singers and violinists. Artists and Dr. George Williams Volkel, one of New York audiences at Chautauqua enjoy a unique relationship. Nowhere is a talented artist received with City's leading organists, presents a series of organ recitals each summer at Chautauqua, directs the spe-

greater warmth and appreciation. Resident at Chautauqua for six weeks each summer in special quarters provided by Chautauqua In-stitution, the famous Columbus Boychoir has come to occupy a major rôle in Chautauqua's musical

Operas at Chautauqua are all presented in English under the able direction of Alfredo Valenti, and with many of the nation's most promising young singers in leading rôles. Each year a number of young Metropolitan Opera artists sing in Chautauqua's operas, and each year young artists who have gained experience at Chautauqua go into the leading opera companies of the country. A standard repertoire of light and grand opera is presented, and in recent years this has been sung always to sold-out houses at Norton Memorial Hall.



Music by famous artists, concerts by the Denver Symphony Orchestra, in a natural setting of incomparably thrilling scenic grandeur-an outdoor theater, which in sheer dramatic structure is unrivaled in the world-such is the musical fare presented for vacationing visitors to Colorado.

Locale of the Red Rocks Music Festival is the weirdly beautiful Red Rocks Theater, cushioned against the Denver foothills, and affording an excellent panorama view of the city and great plains to the east. The Theater is set among fantastically shaped, intensely red sandstone monoliths which give the location uncanny acoustic properties. A whisper carries to the very top of the huge Theater which accommodates 9000 persons. Immediately evident is the natural amplification of sound produced by the shape of the giant cliffs which enhance the tonal quality of any instrument, and which led the famous violinist, Mischa Elman, to exclaim: "It sounds better (Continued on Page 410)



NATIONAL SYMPHONY ORCHESTRA'S WATERGATE CONCERTS

The Pianist's Page

by Guy Maier, Mus. Doc. Noted Pianist and Music Educator

Franz Schubert

F almost any pianist were asked to write a list of compositions by Franz Schubert which he has played in public or actually studied, I'll wager the list would be disappointingly short. A Moment Musical or two, an Impromptu, perhaps a Liszt arrangement of one of the songs, and possibly (but not at all certainly) a movement or two from one of the sonatas ... Quite revealing and depressing, isn't it?

Furthermore, he would confess that his teachers did not stir up any enthusiasm for these few Schubert pieces, and that later during his professional career he did not take the trouble to study or even to examine the ten Sonatas, the two great Fantasias, the lesser known Impromptus and Moments Musicaux, and of course he didn't even look at the hundreds of delightful waltzes, ländler, and German dances, he never thought of playing over those volumes of won-derful four-hand duets and other miscellaneous piano

It is only too evident that teachers and pianists have not taken the trouble to understand Schubert's glorious piano music. Artur Schnabel, probably the greatest Schubert interpreter of all time, aptly calls the Schubert sonatas "a supply of happiness." I would go farther and include Schubert's entire treasure house of piano compositions in this category. But to extract the happiness from this ample supply requires intense concentration, years of study, and intelligent approach to the composer's structural and textual style . . . Yes, truly to understand Schubert takes pains!

Why then, haven't pianists taken the necessary care to bring Schubert's works to adequate fruition? First, I think it is because of the cheap, sentimental "operetta" fiction which has always surrounded Schubert's life . . . Franz, the gay, insouciant young blade, penning his songs on the backs of cafe menus while he and his convivial cronies whoop it up in the Viennese faithfully. That's all that is necessary. tradition of wine, woman and song; therefore his music is inconsequential and obvious froth-Viennese whipped cream-not to be taken seriously. Generationlong dissemination of such silly nonsense has harmed our estimate of Schubert's piano creations. His brief life, on the contrary, was lived in an unrelieved atmosphere of tragedy, with despair, illness, hunger and disappointment forever stalking his steps.

Yet, strangely enough, his life completely lacked any shattering or significant external events. Even his love affairs scarcely rippled its surface. One year was like another from his poverty-stricken childhood to his poverty-hounded death thirty-one years later. Only the simple, sometimes questionable, pleasures of his bohemian life relieved the gnawing hunger, torturing physical pain, and bitter failures. For years he suffered from a virulent malady which took its spiritual toll as well as its physical wasting. He was forever faced by the haunting spectre of this disease, even during the brief periods when he was not actively tormented by it. His only surcease was the fountain of his inspiration which apparently never ceased to flow, day or night If you will re-examine Schubert's "Doppelgänger" song you will begin to understand his life-long siege of

No one has been able to write an absorbing largescale life of Scubert because there is so little to write about. A biographer must have something to sink his teeth into! He cannot fill a book with such imponderables as unmentionable disease, chronic hunger, and

is left for him but to concoct those gagging sundaes of romance and those fulsome gildings of imagined love affairs which have done inestimable harm to Schubert. Probably the best estimate of the composer is to be found in the "Schubert Reader," a hefty volume of one thousand pages compiled by Deutsch from original letters and documents from many sources. Excellently translated by Eric Blom, and copiously illustrated, it is invaluable for the study of Schubert and his times -but makes dull sustained reading. James Francis Cooke's brief biographical pamphlet, "Franz Schubert," presents the facts of his life and the circumstances of some of his compositions entertainingly and

without sentimentality. I recommend it warmly to all students, along with Dr. Cooke's little biographies of twenty-five other composers.

Schubert's Neglect I am sure, too, that another reason for Schubert's neglect is not the one glibly offered-that his larger compositions are so meandering and uncoördinated technically and formally that they cannot be played 'effectively" in public. That, I am sure, is just an alibi invented by the lazy pianists who will not take the trouble to study the great Schubert works. They excuse themselves and their superficial approach with the glib answer that they can afford to play only

pieces which have sure-fire audience appeal. Yet, even with such a low ideal they are unwise. Artur Schnabel gives the lie to that worn-out contention. For fifty years he has played Schubert everywhere. His audiences drink in the immortal melodies, hang breathlessly onto every note, and beg for more of those "diffuse" sonatas. It is gratifying to observe that a few other pianists (alas! too few) are beginning to risk an occasional Schubert Sonata, and are surprised by the warmth of the public's reception.

And what about that common accusation of excessive length? That, too, is a fiction. If a Schubert sonata is spun out five minutes longer than some musicians think necessary, the audiences don't seem to mind a bit; in fact they are oblivious to it. And why? Because the interpreter is recreating Schubert

Then, you ask, if Schnabel and a few others can play the Schubert sonatas "effectively," why can't most of the present day performers enter into the spirit of these pieces? Simply because, being essentially percussionists they cannot understand this supreme master of the melodic shape, fluid line, and bewitching curve. They do not know how to treat with such unaccustomed matter. Schubert's rich, round, three dimensional patterns, effortlessly revolving and dissolving, his soft contours and subtle rhythms are destroyed by percussive and dynamic accentuation-which is the only approach these hammerers know. Such treatment may be effective at times with Beethoven or Bach but not with Schubert. Strains and stresses immediately obliterate the heavenly radiance of the Schubertian phrase. Until these players "become as little children" and re-educate their physical and spiritual approach to piano playing and music making they will miss the Schubertian thrill. Until they learn how to produce plain, heart-warming melody, his long curving phrases will elude them. I always recommend a good stiff course of Schubert-especially the sonatas-as one of the best ways to develop or improve a pian-

the interminable defraudations of publishers. Nothing on Schubert, for he is preëminently the com-

poser for youth. With him, as with no other, they can romp through smiling valleys, trip along brisk hill tops, and rest in green-bowered glades by laughing brooks. Let the youngsters enjoy their Schubert right from the early intermediate grade when they play the short waltzes and ländler (the more the merrier!) now available in many different "sets"; and they will want to dip into the delightful "Schubert Album for the Pianoforte" (Presser edition) which offers an almost perfect introduction to Schubert. Many simple, unadorned arrangements of Schubert's serious songs should also be studied like the two examples on the music page of this month's ETUDE, or several in the Presser Schubert volume. . . . See also the Stars and Ave Maria-(both arranged by Maier).

After the dances, the two Moments Musicaux in A-flat, Opus 94, Nos. 6 and 2 and the Impromptu. Opus 142, No. 2 in A-flat, and the Minuet in B Minor (from the Fantasia Op. 78)-all of these are in the Presser volume. From here on the sky's the limit! Try some of the longer harder Impromptus from both Opus 90 and 142 and then isolated movements from the sonatas . . . And don't forget the shorter piano duets for fun. The familiar Marche Militaire and the other stirring marches make admirable recital pieces played in the original one piano, four hand version, or performed on two pianos. The two volumes of song arrangements by Liszt are also invaluable and should not be neglected . . . Finally, several entire sonatas should be studied such as Opus 120 in A Major and Opus 42 in A Minor. The longer and more profound sonatas like Opus 53 (D Major) and the two posthumous ones in B-flat and A Major should be the last to

The Let Me Dream song, (See Music Section) a 'Moment Musical" in miniature, is an example of Schubert's familiar thick, rich (Continued on Page 441)



SCHUBERT IN THE ENVIRONS OF VIENNA The great Austrian composer wrote many of his famous Musical children should be "brought up" works while walking in the hills surrounding the Austrian capital.

AFTER the first performance of "La Mer," Debussy asked Erik Satie which movement he liked best. "The first, From Dawn to Noon," replied Satie, "particularly the place about quarter

The "Musical Record" of February 1, 1899, has this description of the famous composer of "The School of Velocity": "Carl Czerny was a man of wicked, malicious mind, who could not endure little children, and therefore constantly wrote exercises for

Hans von Bülow had a large picture of a ballerina hung in his office in an opera theater. "You must be a great admirer of her dancing," remarked a friend who came to see von Bülow. "Quite so," replied von Bülow, "She is the only member of the company who does not sing out of tune.

The world première of Tchaikovsky's famous B-flat Concerto took place in Boston on October 25, 1875. Hans von Bülow played the piano part and B. J Lang conducted. One rubs his eyes in amazement reading the reviews of the performance. Dwight's "lournal of Music" commented as follows: "This extremely difficult, strange, wild, ultra-modern Russian Concerto is the composition of a young professor at the Conservatory of Moscow, a pupil of Rubinstein (indeed the work contained not a few suggestions of the master). We had the wild Cossack fire and impetus without stint, extremely brilliant and exciting, but could we ever learn to love such music?" The "Daily Evening Traveller" wrote: "The first of the movements, and the same remark would apply in a more general manner to the entire work, leaves a general impression of vagueness in the listener's mind. The Andantino, though lacking in color, is bizarre, and suggests at times Chopin, though wanting that composer's depth, even in simplicity. On the whole the concerto is hardly destined we think to become classical, and requires fully Dr. von Bülow to insure it an enthusiastic reception." The "Boston Evening Journal" contributed this estimate: "Tchaikovsky is unmistakably a disciple of the 'new school,' and his work is strongly tinged with the wildness and quaintness of the music of the North. Taken as a whole, the concerto appeared interesting chiefly as a novelty. It would not soon supplant the massive production of Beethoven, or even the fiery compositions of Liszt. Raff. and Rubinstein."

Etude Musical Miscellany

by Nicolas Slonimsky

The "Musikalischer Almanach" by Johann Friedrich Reichardt, ublished in Berlin in 1796, contains an anecdote about Bach that seems authentic. Bach entered at party in his honor at the moment when one of the guests was improvising at the harpsichord. He was in the middle of his improvisation when he noticed Bach, and rose to greet the master, leaving off on a dissonance. Bach was so perturbed by the unresolved chord that he rushed to the harpsichord and quickly resolved the discord into a proper harmony. Only then did he approach his host, bow to him, and meet the other guests. The same little book tells an amusing story about the composer Abel. At a London performance of one of his overtures, Abel was displeased with the tempi. His companion asked him the name of the conductor. "Cain," replied Abel. "Cain?" repeated the other incred-ulously, "Of course, Cain. Didn't you hear him murder my music?" replied Abel.



For two generations, the whole world sang the popular aria Then I go to Maxim's from Lehár's "Merry Widow," and the little Paris restaurant on the Rue de la Paix became a center of tourist attrac-tion. Thereby hangs a tale. When Lehár was in Paris, he went to have a meal at Maxim's, and to his horror discovered that his wallet was gone-lost or stolen. The waiter looked at him quizzically, while Lehár searched his pockets for money. Then the proprietor came in, and inquired what was the trouble. Lehár

with the money? The proprietor of Maxim's was a music lover, and he told Lehár to consider the meal as complimentary. Lehár in his turn promised to write an aria in which Maxim's restaurant would be mentioned. He kept his promise. The publicity value of Lehar's song was well worth the free meal. In the 1870's Wagner conducted at the Vienna Opera. His contract called for a fee of twenty thousand florins and hotel expenses. Wagner took along

his little son Siegfried, who was just beginning to learn to read and write. One day he was left alone in the hotel room for a few minutes, and when Wagner returned, he found Siegfried busily engaged in tracing his name on the blue satin coverings of the furniture with a finger dipped in ink. The damage, estimated at eight hundred florins, was duly added to the hotel bill, and charged to the Vienna Opera. It was paid by the management of the opera, without objection.

The conductor Michael Costa, who was also a composer of sorts, sent to Rossini from London one of his orchestral scores and some Stilton cheese. Rossini's succinct comment was: "The cheese was wonderful."

In his children's opera, "L'Enfant et les Sortilèges," Ravel has a duo for a tomcat and a she-cat. The cats meow glissando, and the manner of voice production is marked nasal. This was not the first cat piece. Antony Philip Heinrich, the Bohemian-American composer (1781-1861) published a piece in 1830 with this title: "The Four-Pawed Kitten Dance, a Mew-sical jest, Purr-formed with E-claw at the Cat-eaton Street assemblies, by Miss Catherine Grimalkin with a feline purr-oration, dedicated to all Mew-sical Cat-alogues," And then there was of course, Scarlatti's Cat Fugue.

We are all familiar with pictures of Beethoven walking in the fields absorbed in his thoughts, his hair unkempt, his hat in his hands. This impression is confirmed by the German painter, von Klober, who wrote in "The Musical World" of London, in the issue of July 16, 1864: "In my walks about Mödling, I met Beethoven more than once, and it was very interesting to note how at (Continued on Page 441)



HANS VON BÜLOW CONDUCTING A CONCERT Von Bülow, despite his fame as a piano virtuoso, was equally noted as the conductor of the great Meiningen Orchestra.

Some Notes on Radio and Television

by Alfred Lindsay Morgan

The ECENTLY we read a report that the really good music programs occupy less than five per cent of the air time. Gradually since the period just before the war, programs that concentrated on what is generally called "classical" music have been diminishing in number. On the other hand, light musical programs have increased. To the serious music lover this condition would be lamentable if it were not for the local stations throughout the country which broadcast recordings. In the larger cities there are symphony, chamber music, opera and various instrumental hours made up from recordings. People subscribe to the monthly bulletins put out by various local stations, giving them the record programs planned for the period. The best part of most of these planned recording broadcasts is the accent on music for music's sake. Seldom does one encounter programs of specific artists, thus throwing a spotlight on celebrities. It is our contention that these broadcast record concerts have been most influential in developing a wider music appreciation in this country. Lesser known works, modern scores, and the old faithfuls rub elbows more often than not. The managers of a number of stations featuring record concerts tell us the public response is most gratifying and interesting. A great many requests are received for repetition of both unusual and unfamiliar works.

Perhaps the reason for the reduction of the better music programs on the nation wide networks has to do with the results from listener tests that have been made by broadcasters. The silent or direct listener seems to be in the minority, while the indirect or otherwise occupied listener is in the majority. People who go to concerts and sit quietly throughout the program do not always do likewise while listening to a radio broadcast. Perhaps it is the happy freedom of one's own home life that prompts those stray remarks which soon grow into a conversation relegating music to the background. For those who enjoy the best in music, distractions are unthinkable even at home, but the law of silence seldom prevails in a household where there are differences of opinion or unforeseeable distractions. So it is understandable why the lighter musical concerts prevail. They do not ask for lengthy concentration. The formula for such programs is seldom varied—an instrumental selection by the orchestra, a song by the featured vocalist or a piece by a guest instrumentalist, another song-

perhaps with choral background, and so on.
Such programs as these are plentiful. By counting
them in with the serious musical broadcasts, radio
officials are able to say that music dominates the
airways. It does, only the fare is not quite as aupyicious as it used to be. We are still lamenting the
of that extraordinarily interesting and worthwhile

GDS broadcast, Invisation to Music.

Latest of the light music shows to materialize is
Mutual Broadcasting's Music For A Half Hour, which
began on Sunday, May 15 (30:00 to 3:30 pm.). Light
opera and musical comedy selections make up thee
programs, each of which presents two great musical
notables with the WOR (Mutual's Notherlands) of the conducted by
Orchestra, conducted by
Droducted by The State of the Companies pleasing summer
of the sort of thing you can listen to on
organize radio on the porto, in a canoe or in the
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a program featuring Gershwin's "Rhapsody in Blue."
The big musical event of the year was the presentation of Verdi's "Aida" in the last two broadcasts of the winter season by Arturo Toscanini, the NBC Symphony Orchestra, soloists and chorus. The veteran conducter did a memorable job with the orchestral

side of the picture. Opinions vary on the merits of the singing, and most are in agreement that the second broadcast offered better singing than the first. In the past, we have always heard the Toscanini operatic broadcasts in the studio, but for this year's event we chose to watch and listen by way of television. The first half of the opera was not too well televised, but the second provided some interesting views of the conductor which only those in the studio in times past could have enjoyed. It was fascinating to watch the soprano and tenor in the third act over the shoulder of the conductor, to realize how devotedly they watched the old maestro. Yet, to us, television, with its shifting pictures, proved distracting on occasion from the music. One questions whether or not an imaginative person gets more from the radio. Visualizing artists in ordinary dress made us conscious of the time element of the moment and we found it hard to transport ourselves to the land

of Egypt in the days of long ago.

Speaking of television, the National Broadcasting Co. has commissioned Gian-Carlo Menotti to compose first original opera for television. Back in 1938, the National Broadcasting Co. commissioned Menotti to write the first opera for radio-"The Old Maid and the Thief," which was given its première production on April 22, 1939. Menotti has attained fame since then on an international scale with his operas, "Amelia Goes to the Ball," "The Island God," Medium," and "The Telephone." "The Old Maid and the Thief" has also been mounted in the theater -this past winter by the City Center Opera Co., New York, NBC has given Menotti complete freedom in his choice of subject, length and form of the new work. Let us hope that a lot more folks will have television sets when this promised première takes

place.

The conflict of radio and television is on. Whether the two will continue to function indefinitely is a most question. Just now, radio has the upper hand with 82,000,000 sets throughout the country against 1,000,000 television sets. But the advertising sponsors



-THOR JOHNSON

Conductor, Cincinnati Symphony Orchestra

who pay the bills of radio are beginning to act un who pay the bills of rathout "impossible to interest and, we are told, it is allowed in the state of interest a sponsor in a radio program unless it has television a sponsor in a radio program difficult has television possibilities." John Crosby, writing in the New York Herald Tribune recently stated: "Broadcasting in its present state is certainly a confusing business. According to the curious ethics prevailing in the inductry, every one is forced to sound confident, to issue predictions with the greatest display of assurance" But, as in case of all predictions, contradictions prevail. Just what to do or not to do about music on television, especially the best musical programs, is a debatable question. The televised symphony concert programs have displeased as many as they have pleased. Radio seems to be the ideal medium for the serious music listener. But television cannot be denied and someday a picture pattern, pleasing to the majority, will be worked out for serious music programs.

Just now, television is concentrating on sports, the old time vauderille type of program, theater, film, and some material revamped from ratio. The serious music programs are few and far between. By the serious programs are to the serious music programs are to the serious for signality in television programming has existed, but something is to be done about this. In a more use the pace in television program developent, and it has in original ratio programming, the Columbia Broadcasting System has a mounced another of original programs. The work will be under the general supervision of Charles M. Underhill, Cliss TV Program Director. In revealing this action, Mr. Underhill

"The need for more creative writing and program originality in television has been a constant problem. To date, most video material has been adopted from other sources—ratio and adopted major features, half-hour and bound on the material to freshen other current properties. Many of the new shows will be introduced to the most several months, many of them as replacements for commercial series taking summer vacations."

No. 100 No. 10

can open up new frontiers.
"Great talent does not die," he says, "but sometimes the producers' imagination and resourcefulness in pre-

senting that talent can lose its edge." It takes competition to stimulate and restimulate. Radio has the widest audience so it is logical that it would make every effort to keep its listeners. However, all of the above relates itself to anything and everything but music. We just do not get any promises of unusual musical programs. Try to get publicity on prevailing serious musical broadcasts a month or six weeks ahead and see where you land. When we first began our radio notes we could tell in advance the names of artists appearing on various pro-grams for the month and often what music was going to be performed. Lately, we have taken to reminiscing about musical events-many of them well worth recalling to mind. There is something so final, so completely annihilating about that radio knob when it turns off a broadcast. In the theater or the concert hall one has a few lingering memories as one files out of the building. But the radio knob turned of leaves one face to face with familiar environment and a strange, often unwanted silence. Congenial company sometimes makes for conversation about the program (so quickly dispersed) which helps to keep

But tomorrow's events are anticipated with keenest pleasure, and for this reason one wishes radio planned or at least publicized its (Continued on Page 440)

A MOMENTOUS WORK

"THE ITALIAN MADRIGAL." By Alfred Einstein.
Three Volumes (8" x 11"). Pages, (circa) 1300. Price,
\$30.00. Publisher, Princeton University Press.

This truly magnificent work is by the Professor of Music at Smith Gollege, Alfred Einstein, whose name has been counted by some with that of Professor and the Professor and Pro

Vidinue 1 is devoted to a lengthy and meticulous review of the works of Italian componers from about 1480 to the seventeenth century. The period from Heinrich Ysase to Claudio Monteverdi, when music and literature blossomed so glamorously in Italy, was one of the richest cycles in the entire history of Art. Dr. Einstein, in the pre-War days was able to uncover in European libraries many precious manuscripts forgotten for centuries. These he placed in the possession of Smith College. Profession and Sarchoologists, in that univorse in this day.

The work is so important that ETUDE'S reviewer apologies to its readers for this very sketchy review, which lack of space has made necessary of the Italian made space space and the space of the space

How Father Mozart Taught

"A TREATISE ON THE FUNDAMENTAL PRIN-CIPLES OF VIOLIN PLAYING." By Leopold Mozart, Translated by Editha Knocker. Pages, 231. Price, \$9.00. Publisher, Oxford University Press.

Dr. Alfred Einstein, in his preface to this unusual book, notes that were it not for the name of Wolfgang Amadeus, Leopold Mozart's name "would possess no more significance than that of a hundred other excellent musicians of the eighteenth century." His book, "A Treatise on the Fundamental Principles of Violin Playing," was finished six months after the birth of his fabulous son.

The book was published in 1756, and met with surprising success for the times. Four editions were published before 1800. It is surprising that the work never appeared in English until the present publication. His method of presentation reveals the elder Mozart as a real pedagog, and it will be read with profit and pleasure by violinits at this date.

CONDENSED SIZE LIBRETTI

POCKET LIBRETTO LIBRARY. Translated by Edward J. Dent. Five imitation leather-bound booklets (4½" x 5½") in a box. Price, \$2.50, or 65 cents a single volume. Publishers, Allen, Towne & Heath, Inc.

These handsome little booklets, presented in excellent typography with a story of the opera and its composer, are both practical and attractive. The tests have been done in English by one of England's formost scholars, Edward J. Dent. An ingenious method of cuing in the original language here and there, on the margins of the page, dispensing with the customary parallel libretto in an alien tongue which no one in a thousand reads, is a happy thought. Dr. Dent has made, a real achievement in rationalizing many of the absurdatives which appeared in former English Etude Music Lover's Bookshelf



by B. Meredith Cadman

translations. The operas in this first series are "Il Trovatore," "Rigoletto," "La Traviata," and "The Barber of Seville."

Musical Observations

"JUST ABOUT MUSIC," By Laura Howell Norden. Pages, 171. Price, \$2.50. Publisher, The Author. Printed by the Wilmington Printing Company.

This is a collection of very interesting observations and anecdotes about music made by a North Carolina violin teacher. They concern music in general and music in the home state of the author. Written gracefully and unostentatiously, they will find a place in many musical homes.

A Mozart Gem

MOZART-GOETHE "DAS VEILCHEN" ("THE VIOLET"). The History of a Song. By Dr. Paul Nettl. Pages, 21 (Size 14" x 9"). Price, \$7.50. Publishers. Storm Publishers.

This luxurious publication, beautifully bound and handsomely printed and illustrated, contains a fassimile of the simple Moratone, Ein Veilehen aif der Wiese stone, the master's compositions. It is a contained to the master's compositions it is a contained to the contained the contained to the

field"), is most engaging and informing.

The original manuscript, it is thought, was found in the collection of hundreds of autographs which Mozart's widow sold to Johann Anton André in 1800.

The song, written in 1785, was published in 1789 by Artaria & Comp., Vienna. In the manuscript and in the original edition the melody for the singer was written in the soprano clef.



GOETHE LISTENING TO BEETHOVEN

BEFORE BEETHOVEN'S DAY

"EARLY CHAMBER MUSIC." By Ruth Halle Rowen. Pages, 188. Price, \$3.50. Publisher, King's Crown Press.

Musicological executions have a profound interest for serious students and they have a functional value in revealing the control of music from past centre of Styles, the Disposition of Instruments, Claracteristics of English (Fig. 1), the Disposition of Instruments, Claracteristics of the Instrument, Fashion of Composition, Solo Instrumentation, and Consolidation of the Elements into the Classical Chamber Style, including the period of Haydn and his contemporaries. It is a wel-come addition to the musiciant's library.

LONDON'S HISTORIC OPERA HOUSE

"COVENT GARDEN." By Desmond Shawe-Taylor. Pages, 71. Price, \$2.50. Publisher, Chanticleer Press.
"Covent Garden" is another of the charming pub-

lications of the Chanticleer Press. With its handsome colored plates it makes a delightful addition to the musician's library. Covent Garden is the leading opera house of the British Empire and, inasmuch as there is no court opera, it is mercle a thester which has had made

Covent Garden is the leading opera house of the British Empire and, inasmuch as there is no court opera, it is merely a theater which has had many private managers. The name "Covent" is derived from a convent or nunnery once attached to Westminster Abbey.

There have been three buildings of the name; the first was erected in 1732, and in this notable edifice most of the great works of Handel were performed, as well as the plays of Shakespeare, Goldsmith, and Sheridan, In 1792 the theater was rebuilt at a cost of twenty-five thousand pounds. In 1808 this structure was destroyed by a fire thought to be brought about by a smouldering bit of gun cotton wadding from a gun used in the performance. The theater was rebuilt in the following year and was designed for the presentation of Grand Opera. This was a much finer and larger theater and the number of operatic premières that took place in the building form a conspicuous part of English musical history. In 1856 the second theater was destroyed by fire during a bal masqué. It was rebuilt for the third time in 1858, and was opened with a performance of "Les Huguenots," with Mario and Grisi in the leading rôles. It inaugurated one of the most important eras in the history of the great opera house. From Patti to the De Reszkés, Melba, and a veritable pageant of stars, down to the present, Covent Garden, about which many volumes have been written, has been one of the foremost operatic centers of the world. Mr. Shawe-Taylor's little volume, handsomely illustrated with colored prints, epitomizes the story of Covent Garden

Opera lovers and, in fact, music lovers in general will find much to interest them in this story of one of the most famous opera houses in the world.

The Teacher's Round Table

ent are requested to limit letter. One Hundred and Fifty Words

"Too bad you haven't got this," while

fingers went through all kinds of mus-

cular contortions. We got into a tech-

nical argument and I not only laughed

but broke into a bit of familiar irony

to her native Wales, set up a studio, and

sure enough, advertised herself as teach-

ply had misunderstood the master's prin-

an all-around piano study.

Prolific Albéniz

Would you kindly advise me where one might locate the complete works of Albéniz

-S. M. M., Illinois.

I could hardly advise you to try to secure the complete works of Albéniz, for during the earlier part of his life and mostly for commercial purposes he wrote several hundred pieces, many of them void of any personality, Spanish character, or any hint of the marvels that were to come later. There were a few exceptions, however, and you will find them listed below, next to his master work, "Iberia."

Poor Albéniz. He was an incorrigible "bohemian," traveling right and left in the hope of earning a few pesetas, francs, or shillings which he needed very much. Occasionally, when he ran short of money, he would sell the same piece in another country under a different name (Leyenda de Asturias-elsewhere published as Preludio de los Cantos de España. Also Cadiz, Saeta, and others). In this case the publishers were good hearted and besides, what could be done

to an impecunious musician? Finally he landed in Paris, I remember him listening attentively to the new music presented at the concerts of the Société Nationale de Musique. He was short and rather stocky, with the same flabbiness so characteristic of Debussy. It was then, that having perfected his technic of composition; he wrote the admirable suite, "Iberia," which made him

of his talent at his best: "Iberia," twelve pieces, four volumes (very difficult and sometimes tremen-

dously so). The most approachable ones she grappled with an orange and her are Evocación, El Puerto, Almería, El Albaicin, and Triana. Among the earlier pieces suitable for

Levenda de Asturias; Granada; Se- that made her dismiss my case as en-

villa; Córdoba; Malagueña; the suite, tirely hopeless. Later on she returned España; Tangos in D major and in A minor, Cádiz; and Seguidillas.

Also notable are Navarra; La Vega; ing the "Leschetizky Method." She simand the Rapsodie Espagnole, orchestrated by Georges Enesco. I doubt ciples This case is not isolated. Poor, lutely right and I heartily approve of whether the latter is obtainable except great Leschetizky! How he would have her method. Scales should be given as in manuscript. All the other numbers suffered had he known the way in which early as possible and not only on one or can be purchased through the publishers of ETUDE.

Methods

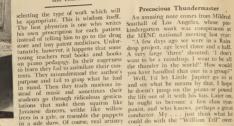
How should one practice at the piano? With only finger energy comtating forearm and wrist? I've been studying with different teachers and each one teaches a different method. One put me on the so-called rotation exercises. Another one had me put a penny on the back of my hand in order penny on the back of my hand in order to keep my wrist quiet. Most methods seem artificial. I wish to keep on studying, and I seek your advice.

—U. C. T., Texas.

Conducted by

Maurice Dumesnil, Mus. Doc.





goes overboard. In conclusion: there should be no special way of practicing at the piano. Evof them might have made the mistake erything is good when done in the right of calling a method by a certain name, way and at the right place. We should and it is in this way that unwarranted prepare students for every phase and legends are created. So it happened with every angle of our difficult art, knowing the famous Leschetizky, who never had well that any and every approach will a method and jokingly remarked that be of use at some time. And if a question "If I do have a method, it consists chiefly comes up regarding which "method" a of ... having none." I remember one teacher uses, isn't the best answer proof his disciples, an English girl whom I vided by Isidor Philipp himself when Here is a selected list representative met in Paris during my student years at he simply says: "I have no method. the Conservatoire. We played for each There is no 'Philipp Method.' I just . other and all she found to tell me was: teach piano!



My daughter eight years old has been taking lessons for four months and her teacher had her begin the study of scales about one month ago. A friend of mine tells me that it is too soon. I would appreciate your opinion in this matter, and I thank you very much in advance for any advice you will give - (Mrs.) J. S., Montreal.

Your little daughter's teacher is absohis ideals were sometimes represented by two octaves but on four octaves or even passing the third finger above the secwell-meaning but over-zealous followers. more. Too many teachers hesitate too A similar instance occurred with To- long before beginning the study of tation of the hand should accompany the bias Matthay, Isidor Philipp recounts scales and it is a serious mistake, for any motion in order to insure a good legato that while visiting him at his country pupil who has mastered the passing of home near London, the eminent peda: the thumb on the first octave will have are possible, also with the hand high gog laughed at the exaggerations with no trouble in repeating the same process which his theories are sometimes brought on all the others.

before the public. He, too, constantly Why is it so desirable to start at an claimed that he had no particular sys- early age? Simply because the joints and tem: that he only carried out what the muscles are then very flexible, very the right time to begin drilling them in you are in need of new footwear; ever troubles you had. However, some of his fingers, the size of his hand, before that their number is increasing—he can by all means.

expect to be somewhat handicapped by a lack of flexibility in the arms and fingers which have long been definitely "set." Not so for young children, when it is just the opposite!

The above remarks apply also to the study of arpeggios. Here the passage of the thumb is more extended, of course but the principle is the same and requires an identical supple, lithe performance of wrist and fore-arm.

With careful practice, during which the position of the elbows must be constantly watched, progress should be steady and smoothness developed in minimum time.

Precocious Thundermaster

An amusing note comes from Mildred Southall of Los Angeles, whose pre-"A few days ago we were in a Rain-

store and duy paced income and the some tunately, however, it happens that some drop project, age level three and a half, young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and books A very large 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers read books and 'three' shouted: 'I don't young teachers on piano pedagogy. In their eagerness want to be a raindrop. I want to be all tents. They misunderstand the author's you have handled that one in a groun? in mind. Then they teach motions in- and see what he means by that, I hope students go through ridiculous gesticuthe life out of it with his fists. Later on lations that make them squirm like he ought to become a first class tymlations that make them squared he origin to become a make case squared layanese dancers, writhe like willow panist, and who knows, perhaps a great trees in a gale, or resemble the puppets conductor. My . . . just think what he

Of Fingerings, and Shoes

In the edition I have of Liszt's Ricordanza ("Transcendental Etudes") there occurs a passage in which the following fingering is given:



The editor claims that this fingering will bring out the phrasing and make room for the chords in the left hand. Do you agree with this?

—L. J. P., New York

Yes, I feel inclined to agree with the editor, but this is one of those cases where experimentation with the fingerings is advisable and where the selection must be made according to the size and shape of individual hands.

In the above example it goes without saying that the right wrist must be held high, with the fingers playing "inside" the keyboard and near the lid. When ond, it ought to be extended, and a roand avoid a break. But other fingerings

5.-4 (or 3) 2 1 2.-1 4 (or 3) 2/5 5.-3 1 3 2.-1 4 (or 3) 2/5 5.-4 3 2 1.-(glide) 1 4 (or 3) 2/5

That makes a total of seven fingerings, seemed to him logical and profitable for pliable, very receptive. Therefore it is all slightly different. And now, suppose Years ago when I was in Isidor Philiorder to maintain and further develop go to a shoe store and try seven pairs ipp's class he emphasized—he still does— this favorable condition. Think of the (the clerk may get impatient but that that adopting and carrying any "one sys- ballet dancers; of the acrobats in the matters little for the good of our story tem" to the extreme is invariably harm- circus. I was told once that their work. There surely will be a time when you I believe that the teachers under ful. He insists that tuition must be indistants at the age of three and precisely exclaim: Oh., this one feels fine. whom you studied did their level best vidual, that no two pupils are alike, that for the reasons mentioned above. When Of course you will buy it. Well, do the to help you and tried to devise a techto lielp visit micro diet which might overcome what- ical aptitudes of each student, the shape them do so and it is gratifying to know a same with the ingerings, and initial diet which might become what- ical aptitudes of each student, the shape them do so and it is gratifying to know the state of the finers the size of his finers the size of his hard, before



THE LEIPZIG CONSERVATORY Original building opened April 3, 1843.



ONE OF THE GREAT ORCHESTRAS OF HISTORY The world-famous two bundred and six-year-old Gewandhaus Orchestra under the distinguished Arthur Nikisch. The orchestra was formed in 1743, when Bach was Cantor of the Thomasschule. The "new" auditorium was built in 1885.



FELIX MENDELSSOHN Vernet's famous oil portrait of 1831.

N 1835 the "book city" of Leipzig was graced by the arrival of an engaging young man who had come to conduct its already-famous Gewandhaus concerts. This was Felix Mendelssohn, who in his twenty-six years of life had become an outstanding composer, conductor, and pianist. Leipzig seemed to him like Paradise, and at once took him to its heart. Blessed with talent, beauty (Thackeray thought his the "most beautiful face" he ever saw), wealth, and a winning charm, he had soon a following that made Leipzig the leading musical center of the day. "Felix is more full of wit, liveliness, and cleverness than ever," wrote his friend and former teacher, Moscheles, when he, then a famous pianist, visited Leipzig that fall. They delighted in musical evenings at the home of Friedrich Wieck, the piano instructor, where his daughter Clara played for them. This precocious girl of sixteen had already had six years' experience as a

concert pianist. It was here, on the night before Mendelssohn's début at the Gewandhaus, that they met Robert Schumanu, a "retiring but interesting young man" of twenty-five. Schumann had once had a compelling ambition to become a piano virtuoso, which inspired him to give up his law studies and become a pupil of Wieck. But now, with a crippled right hand, ruined by a device he had designed to strengthen it, he was concentrating instead upon composition and on the critical music journal which he had begun several years before with the cooperation of Wieck. In this Neue Zeitschrift für Musik," or "New Review for Music," (which he called the organ of the youth movement), he urged a breaking away from the bonds of classical form, looking toward the music of the future. He was of radically different temperament from Mendelssohn, but the two were drawn together by the similarity of age and interest and became close friends, for a time having dinner together daily.

When Frédéric Chopin came from Paris for a short visit in September, Mendelssohn introduced him to Schumann, who later wrote of him as "the boldest and proudest poetic spirit of the times." Mendelssohn played his "St. Paul" to Chopin, and between the two parts Chopin performed several of his own compositions. He was delighted by Clara Wieck's interpretation of his piano concerto and some of his études, but she thought his playing "altogether too capricious."

Eventful Years

The years that followed were important ones in the personal life of both Mendelssohn and Schumann, bearing a full measure of both stress and joy. For soon after his arrival. Mendelssohn was deeply grieved by the sudden death of his father. But the following year he became engaged to the charming Cécile Jeanrenaud, whom he met while in Frankfort conducting a chorus for a friend who was ill. While there he had seen much of Hiller and had met the great Rossini,

Musical Leipzig of Yesterday

Highlights on the Origins of the Famous Musical Center One Hundred Years Ago

by Virginia O. Behrs

Mendelssohn's engagement was received with tremendous popular favor in Leipzig. On a concert program his "public" insisted upon including Beethoven's chorus from "Fidelio," Whoe'er a Lovely Bride Has Won. Then standing and cheering, they made the young fiancé improvise on the theme, a form of impromptu composition exceedingly popular in that day. The wedding took place on March 28, 1837.

Schumann was at this time in the midst of his turbulent courtship. After knowing Clara Wieck since her childhood, he eventually came to realize that she had grown up and that his feeling for her was more than friendship. But with Wieck's flat refusal even to let him see his daughter, the distraught young man felt that he would lose his mind. He used to pray nightly that one more night would pass without his losing his reason. For he could not even be certain that her love had not cooled, until the joyous occasion when she played at a recital which he attended his Sonata in F-sharp minor, explaining later that it was "my only chance of showing you my inmost heart." Finally Schumann took the case to the courts, where the irate father declared that he was a drunkard and unable to support a wife, Schumann's friends rose to clear him of this slanderous charge, but in the meantime he wrote, "I hardly think I shall live to hear the Court's decision in our case . . . my grief is frantic." He was finally vindicated and married Clara on August 1, 1840.

When Ferdinand Hiller visited his friend Mendelssolm in Leipzig the preceding winter he wrote that Schumann was practically a recluse, scarcely ever leaving his room, which was a sharp contrast to the gaiety of his host and his popular wife. Even after his marriage Schumann had a reticence which was offensive to many, though he loved people and was a devoted friend. Often he would sit without speaking in the midst of a lively group. He once entered a friend's house whistling quietly, nodded to his friend, went to the piano, played a few chords and modulations, nodded again, and went out without speaking. He said of himself in despair: "People are often at a great loss to understand me, and no wonder! I meet

who was impressed by the promising young man. affectionate advances with icy reserve and often wound and repel those who wish to help me. . . . It is not that I fail to appreciate the very smallest attention: . . . It is a fatal something in my words and manner which belie me," When Wagner met Schumann in Dresden later he declared in disgust, "When I came to see Schumann . . . he remained as good as dumb for nearly an hour. Now, one cannot go on talking quite alone. An impossible man!" The one subject upon which Schumann was always voluble was a defense of Mendelssohn's music, of which he could speak only in superlatives. Mendelssohn did not, in return, have any great admiration for Schumann's

At this time it was Madame Schumann who reigned musically, rather than her shy, retiring husband, whose genius was for some time unrecognized. After one of her piano concerts in the palace of a German Prince, the Prince, having heard that Schumann was musical, asked, "And what instrument do you play?" Schumann, infuriated, left the palace. His wife was one of the greatest champions of his music. She appeared on the Gewandhaus concert programs and was a popular performer at musical "evenings," often playing duets with Mendelssohn or visiting pianists.

A Festival Year

Another member of their circle was Ferdinand David, the violinist and composer who had come to the Gewandhaus a concertmaster in 1836 at the request of his friend Mendelssohn. He was highly cultured, a lover of music for its own sake, genial and gay, and an inveterate cigar smoker. At the Leipzig festival in 1840, celebrating the four hundredth anniversary of the invention of the printing press, he joined Mendelssohn in conducting a double chorus for men's voices, which the latter had composed for the occasion. Part of this work is now used as the music for Hark! the Herald Angels Sing, though Mendelssohn had said, "It is not a hymn and should never be sung to sacred words," His "Hymn of Praise," composed for part of the festival, caused such a sensation that a group of students formed a torch-light procession to his home that night (Continued on Page 446)

IULY, 1949

whole "meat" of the composition, par- be the property of the other party to tists. "The laborer is wortny or instance in and about our Nation's Capital is the famed. Watergate series of symphony ticularly as to popular music, may be the contract, and if he is living when seems to be the basis of the contraction." contained in a single mustcal sequence the contract, and if he is living when seems to be the cases or the contraction contained in a single mustcal sequence the time comes to renew, he must then advanced that the performing artist, who contained in the contraction of the contra contained in a single musical sequence the time comes to renew, he must then advanced that the performing arross, and orchestra concerts presented each sumof short duration, and its unauthorized carry out the agreement. It is to be contributes to the entertainment for mer on the historic Potomac River at or short curation, and its unauthorized carry out the agreement. It is to be contributes to the enertumnent for reporduction, regardless of the number of the contributes of the number of the n of bars, would undoubtedly be an in- living when the renewal year arrives for erally, should receive a proportionate of parts, would undoubtedly be an in- living when the renewal year arrives for erally, should receive a proportionate fringement. Mere acknowledgement of a his agreement is not binding upon his share in that payment. Whether this can be accompanied to the payment of the payment. copyrighted source may not be taken as widow or children, and they cannot be be worked out so that the structure of a license for substantial reproduction of compelled to carry it out. Where there copyright will not become top-heavy the work. Permission is essential. Where are several authors or composers, any with superimposed rendition rights it cannot be obtained the only self-paragraphs. it cannot be obtained, the only safe one of them may register the renewal, still a question. But it is one that the

Copyright may be assigned or mort other authors or composers in proportists will require us, sooner or later, to gazed by an instrument in writing tion to their lawful share in the work, answer. signed by the proprietor of the copy-right, or may be bequeathed by will. Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States. Partial rights, such as motion picture, radio, or television rights may be disposed of separately, under license agreements, and the Copyright Office will record such docu-

Personal Property Status

owner's residence at the time of his copyrights are the subject of administration, like other personal property, and the widow or children, or both, will

Renewal rights are on a different footing. As the law now stands, a right of if he is living when the time comes. If he is dead, then the right goes to his widow or children. In the absence of widow or children, the executor of the author's will may renew, and if there is

does, occur which will prevent the composer or his family from enjoying these Haydn, Beethoven, Brahms; not to men- every work. 'second fruits." If the author was employed for hire to write or compose the the "proprietor"; that is, to the person to those who knew them or came after step along the road toward musicianship. prietor may likewise take out the renewal in his own name.

An Important Question

to sight away in statement of the sight away asked what I thought of her music, must remain the mere mechanical sound of the management and through contributor, that is, long before the time comes. I was asked what I thought of her music, must remain the mere mechanical sound of the management and through contributors. for their exercise, had been a matter of and I replied, sincerely, that it was exing forth of meaningless notes.

How to Copyright Music

dispute, but was finally settled by de (Silverman v. Sunrise Pictures Co., 223 The Summer Symphony close to the United States Supreme F. 999).

Court in the case of Wilmond States Supreme F. 999. (318 U. S. 643). This decision held that the realm of music, is pregnant with posmore a question of quality than of quan- if the author or composer has made a sibilities. Already, stirrings are feld as to course of action is to avoid use of the but the person in whose name the reg growing commercial importance of such istration stands must account to the renditions and the insistence of the ar-

Building Musicianship

(Continued from Page 401)

us and move us. This, I believe, is enor-ter?" I answered, "Only one thing-two mously important. If, through centuries or three more centuries."

of changing forms, we find these de 'To build musicianship, then, requires of musical and human tradition.

Tradition Plays a Part

tion a host of lesser luminaries who had When the music student has begun to lived and worked there, communicating penetrate, not merely correct notes, but

tural laws, but because (almost regard- cellent. "But what do we need here," my less of laws) they are still able to reach questioner continued, "to make us bet-

upon the death of the corner, descends mands of the ear, the mind, and the more than mere book learning. The best Pageant's as presented on Art Hill in upon the death of the owner, described mands of the ear, the mind, and the more than mere booklearning. The deat of specific and in beautiful Forest Park, celebrating the laws of succession of the State of the should teach us not to deviate too will the public criticisms of young artists who sesquiremental of the City of St. Louis. fully from what is agreeable to ear, mind, have passed all their classes and learned. The star-lit presentation was successful. and heart. By all means, let us meet all their lessons, and are still found to be and during the moments of that night. pose of his copyrights as of any other changing needs with changing for devel- lacking in musical thought. Musician- when gentle breezes and litting melodies property. If there is no will, then the opinion of the control of we proceed. A study of the more recent thought-takes all the book-subjects, all of the world's most charming settings great composers shows us that their the techniques, for granted, using them an idea which through imagination, per novelties of form did not break with the simply as a basis of departure from severance and determination of its citpast but, rather, grew out of it. Debussy which to release a continuity of musical izens grew into what today is the rewas probably as deeply learned in the meaning. It is built by study, plus the nowned St. Louis Municipal Opera, classics as was Brahms. That is why he severest kind of self-discipline in reach-where the greatest names of the stage could develop in a way that allows him ing towards perfection. I cannot sufficient to create a world of enchantment last year of the original twenty-eight year to live on, as a modern "dassic," despite ciently stress the point that merely under the stars for 12,000 persons his non-classical individualities. To know reading through a score without errors nightly. steps are taken and registration made in classic form and to depart from it (or is not musicianship! The correctly played The secret lies in the pride which St. the Copyright Office during that year, a alter it) purposely is a very different notes must bring to life the essence of Louisans share in the success of the musecond term of twenty-eight years may thing from ignoring the background of the composer. The reading of a Bach nicipal opera. "Our Opera," they call it. second term of twenty-right year, the thing from ignoring the obtained. The classes of persons en-ble obtained. The classes of persons en-titled to "pass the plate for a second—line" only time can de-ance values as well as notes. The player's ple in the community. For here is a helping' are strictly limited by the proneight statute. Prima am certain it will be only such music as knowledge of the rhythms of Bach's time, which all these people share. rily, the author or composer has this right is based upon the unbroken continuity. His tone, his emphasis of melody, his Here is their meeting place on sumphrasing must be rooted in an exact mer evenings-a place of exciting charm. understanding of what Bach meant. Such where men and women and children. knowledge and such understanding can too, can lose themselves in the imag-A final step in the acquiring of musi-never be obtained simply by poring over inary world across the footlights. Here cianship is a recognition of tradition. In a score and mastering details of finger-come people from all walks of life, to no will, the right of renewal goes to the Vienna, I remember, we were quite ing. It can grow only out of a penetra- sit together under the stars and enjoy steeped in the direct heritage of that tion of Bach, in Bach's own tradition. I beauty. One circumstance may, and frequently city's glorious musical tradition—the have used Bach merely as an example; direct, continued influence of Mozart, the same is true for every composer's

more a question of quality than of quanif the author or composer has made a sibilities. Already, surrangs are test as to
Another series of concerts which has
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The barge is on the Potomac River at the site of the gateway to the shrine of Abraham Lincoln. The barge faces the lighted marble columns that surround the figure of this great American martyr. Directly across the river from where the audience is sitting is the home of Robert E. Lec. Last summer Howard Mitchell was Musical Director of the Watergate Concerts and conducted eleven of the twelve concerts in the series.

Saga of the St. Louis Municipal Opera

Thirty-four years ago a "Masque and

Facts and Figures

Municipal Opera has thrilled 17.914. work, then the right to renew goes to their mustical essence, as a living thing, musical meaning, he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning, he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning, he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning, he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning, he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons in twenty-nine years at 2.166 musical meaning he has taken his first 076 persons his dependence his them. In my day, Brahms was the great And, if he is lucky, he will have found comic and light operas, and musical work of the assignee of such person. In influence. I often saw him at the Conthesion of "composite works" the nonthe case of "composite works, the proservatory, and the very feeling that here out the rest of his life. There are no eight American premières have been was Brahms gave a very special atmoss short cuts, no easy aids. Even great presented. Attendance total for the phere to our work, Certainly, today's talent, while a necessary prerequisite for year period includes 3,644,724 spectators students cannot work under the direct muscianship, is not musicianship itself, who occupied 1,500 scats set aside each tradition of Brahms—many cannot work Only by study, self-discipline, and a night without charge to the public on directly under any great tradition. Yet, reverent regard for musical tradition can a first-come, first-served basis. A total of The question of the author's ability for all, there is the tradition of great one acquired the musicianship without 704.271 underprivileged persons have to sign away his renewal rights "in fu-music itself. On my first visit to America, which book learning and score reading attended Municipal Opera both as guest-

leisurely pace and the continental points of impor-(Continued on Page 450) IULY, 1949 ETUDE

The Charms of Operetta

A Conference with

Wherever there are radios, people appreciate the eminence of Dr. Frank Black, who over the years.

has taken first rank, perhaps, for maintaining the highest standards of broadcast music. As a musi-

cal director for both NBC and ABC, Dr. Black

has been responsible for planning and present-

ing more distinguished musical programs than any other conductor. Born in Philadelphia, Dr.

Black began his career as a pianist, after com-

pleting his studies with Raphael Joseffy. He soon

transferred his interests to musical production.

however, and became musical director of the

Brunswick Phonograph Company. After serving

as Recording Director of the Ampico Company.

he founded the World Broadcasting Company

and, subsequently, joined NBC. In addition to

his activities in the world of radio, he has ap-

peared as guest conductor with most of the stand-

ard symphonic organizations, and has served as

chief conductor of the Cleveland Symphony. He

counts among the highlights of his versatile

career the composing and presenting of the music

for Alice Duer Miller's poem, "The White Cliffs

of Dover' and for Edna St. Vincent Millay's

"The Murder of Lidice," and the production,

with Arthur Hopkins, of "Remember This Day,"

the program honoring V-J Day. Dr. Black speaks

to ETUDE readers on the characteristics of oper-

S a form, the operetta occupies a peculiar place in the world of music. Essentially, it is closely

allied to opera, in that it involves the study-

ing of rôles, staging, and a mastery of stage deport-

ment-yet it isn't opera. It is also closely allied to the

theater, without being pure theater. And it is closely

allied to pure entertainment, without relinquishing

its values as art. A certain confusion exists as to what

operetta actually is! What, exactly, are the distinctions

that mark it from light opera and musical comedy?

We might as well begin by getting that confusion out

ol the way. Operetta and light opera are actually the

same thing. The best examples of this form are the

works of Victor Herbert, and the later productions of Jerome Kern, such as "Sweet Adeline," "Roberta,"

definite characteristics-more music as such (especially

for the orchestra), a better type of music, and a greater

integration of music with dramatic values. Musical

comedy, on the other hand, lacks such integration,

offers a brasher type of music (especially of songs),

the classics. While both forms appear publicly as

stage-activities-plus-music, they represent entirely dif-

From the European Operette

American operetta is a descendant of the European

operette. Like most of us Americans, however, it shows

marked deviations from the ancestral type. The typ-

ical European operette (and the best example, per-

haps, is Strauss' "Die Fledermaus"), stood as a mu-

sical-dramatic presentation of traits, people, and hap-

penings, all of which were closely familiar to the life

and habits of the people who came to see them. There

was a rather fixed (though by no means inflexible)

line of acting which tended more than not towards

the performances could amble along at a leisurely

Tanber built a full career in operette, without a need

In America, the operetta developed somewhat dif-

ferently. American operetta took over, not the prin-

ciple of the European variety, but the actual books

and scores-and immediately it was found that the

or a thought for "progressing" to other activities.

ferent musical values.

-EDITOR'S NOTE.

Frank Black, Mus. Doc.

Distinguished American Conductor Conductor, ABC's Carnegie Hall Hour

by Rupert Holdern

tance and emphasis provided but little that could please the Tired Business Man. Hence, our variety of operetta developed along the lines of faster pacing, the introduction of jokes, situations, and so forth, that would be amusing in their own right, without reference to familiar points of national background or habits. Take, for example, the immensely popular "Blossom Time." As a story about Franz Schubert, this work looks in the direction, at least, of the perennial German and Aus-

trian favorite, "'S Dreimaederl-Haus" which also dealt with Schubert. As plays, however, the two are entirely different! The German version builds directly upon everybody's knowledge of Schubert-his life, his times, his melodies; it even brings in the singer Grisi, whose name and rank are known to everyone. In America, all this had to be changed! Schubert was by no means a familiar figure at the time "Blossom Time" first appeared; Grisi was unknown; many of the original jokes and situations were pointless. And so a new American version had to be built, based on Music in the Air." and "Show Boat." Here we find comedy that Americans could understand. Also, many of the melodies were rhythmically altered. Pretty much the same thing happened with the and traces its roots to Tin Pan Alley rather than to Americanization of Franz Lehár's "Endlich Allein," which as "Alone at Last" turned out to be an entirely different (and to me, at least, a less satis-

factory) production from the German original. Whatever its source. American operetta is enormously well liked, and there is a tremendous audience for it. Almost every American city maintains its season of light opera, and all are successful. People cannot hear enough of works like "Show Boat," "Blossom Time," "The Student Prince." This means, of course, that there are career opportunities in operetta. Here again, we must make a distinction between the American and the European variety of career. In Europe, as I have just said, a fine musician with a broad comedy. And, depending upon familiar types fine voice could make a successful career in operetteor situations, as well as upon this fixed line of acting, just operette and nothing elsc. In America, however, it is hardly a field in itself. I should hardly counsel pace. This, in general, was the over-all picture of the an earnest young beginner to say to himself, "I'm classic European operetta, and it offered a rich field going in for operetta; I'm going to stay in operetta; to performers. Musicians of the stamp of Richard when I get through with operetta, I'm going to re-

tire." As far as I can see, operetta is a splendid stepping stone to other types of work. (Occasionally we find a singer who has succeeded in other types of work appearing in operctta, but that is the exception rather than the general rule. An example, however, is Irra Petina, who stepped from the Metropolitan Opera into the leading rôle of "Song of Norway." John Charles Thomas has appeared in operetta, but not as a career.) One reason for this may be found in the



DR. FRANK BLACK

nature of operetta itself; another, perhaps, in the fact that operetta is about the only form of stage production that does not thrive on the star system. Stage and opera audiences wish, for the most part, to see a definite star, almost regardless of the work in which he appears. (I offer no comments on the goodness or badness of this system; it simply exists.) In operetta, the work itself is what the people go to hear. "Blossom Time" (and the others) can command audiences, almost regardless of who appears in them.

As a stepping stone, or training ground, then, operetta is well worth investigating. Its first requirement is intelligence-musical intelligence, dramatic intelligence, intelligence of approach. Naturally, a fine voice is essential to any singing career; but in operetta there is opportunity for a smaller, less tough vocal equipment. Sheer opulence of voice is less essential in operetta than in opera, and hence a smaller (though certainly not a less pleasing) voice has a better chance. The chief emphasis in operetta, however, is on stage work. The performer must equip himself with a thorough knowledge of stage deportment, gestures, acting, and so on. The style of (Continued on Page 442)

VOICE

Phases of the Creative Instinct

by Frieda Peycke

Widely Known Composer, Pianist, and Diseuse

Miss Frieda Peycke, whose "musical readings" have been used successfully by many artists, was born at Omaha, Nebraska, and was educated at St. Mary's School, Knoxville, Illinois. Later she studied music at the Chicago Conservatory and at the American Conservatory. Her piano teacher was Walter Perkins and she studied theory with Adolph Weidig. Following her removal to California, she became a pupil in composition of Frederick Stevenson, formerly of Oxford, England. Miss Peycke has developed the art of reading poetry set to musical accompaniment to a very high standard. Her own ability as a pianist has played no small part in the success which she has attained with her impressive stage presentations. She refers to her musical readings as "Poems That Sing and Music That Speaks." The wide popularity of Miss Peyche's own creations well qualifies her to speak on her chosen subject. -EDITOR'S NOTE.

BEYING the urge of the creative instinct gives one the keenest feeling of buoyancy and satisfaction. Charles J. Fue, the playwright, says



FRIEDA PEYCKE

that there is no greater thrill in life than exercising this human faculty-the creative instinct. That is true! How does one know one has this faculty? By the urge that comes from within as a desire to express

How does one recognize that urge? Through ideas which present themselves as reflections from what is called the universal creative intelligence, and which sensitive musicians call God. The proof of its universality is that many times people in two opposite parts of the world receive or reflect the same idea, and one of these people puts this idea into immediate action.

How does one prepare for this creative intelligence? By listening to Intelligence telling us what to do with what we have. In other words, keeping one's consciousness or awareness alert, active, and appreciative. By reading noble books, poetry of all types, observing every phase of Life's experiences, thus storing up and acquiring impressions which make a rich background from which to draw in creating something useful, beautiful, descriptive, and artistic.

How are ideas of the creative instinct to come forth? Only through the written or spoken sign put down on paper in design and then recreated in wood, metals, ceramics, moulded plastics, paintings, music, inventions, books, architectural results in buildings, automobiles, furniture and so on-all forms of art.

Suppose a melody pops into one's head. It is hummed—or whistled several times, then one listens for further direction of its rhythm, its pattern, its timing, its unfolding design. One goes to the piano perhaps to improvise on this melody to a development in sequences and responses from the voices in chords which may not always be in the soprano

melody. It may not work out into a perfect composition the first of fifth or even twentieth time one plays it, yet the thrill is there because one is awakened to express an ideal And here are some of the necessary steps toward the completion of the musical idea;

I. An ear that loves a flowing melody. 2. An ear that searches out the voiceleading in chords or rolling accompani-

3. A workable knowledge of the Language of Music. This consists of chords and their inversions in every key, also uncountable numbers of fascinating combinations which may precede or succeed these chords harmoniously. Sometimes one finds startling effects to use for expressing intense drama, delicious humor or pathos, placid reflection or grim tragedy, and many more words which express other moods in music and poetry, but of a fitting and harmonic construction.

4. One must also know the various rhythms which express the many moods. 5. One must be honest and sincere in one's desire to say something worthwhile through this Language of Music, be it an involved or a simple

composition. I am always filled with awe as well as delight when a theme comes, even if it never sees publication when completed! In fact many compositions I love best and have had the greatest thrill in developing will never be sent to a publisher. In the years during which one hundred and fifty compositions have been accepted for publication, I have "sales appeal" necessary in a composition to the utmost!

when it is handed over the counter, without the buyer when it is nanded over the country, without the buyer-being obliged to follow that trite saying above a few printed sample measures, "Try this on your piane" Rejection of your compositions may not always mean that uninteresting material was submitted. The Edithat uninteresting material has standards. The Edi-torial Staff may have accepted musical forms along the same line recently and their plan is to give the buying public variety.

A melody is like a little child. It needs careful addi.

tions and becoming simplicity. Nurse it along until it can stand on its own feet. Dress it up in various parterns and tone colors of harmony. It may start our like a waltz, yet finish like a good Tarantella, Leam how to make it look interesting and easy to read on manuscript paper, and before you know it, you will have a composition which says something worthwhile musically. Then send it to a publisher and his editorial staff. Should it come back-do not be disappointed or discouraged. Lay it aside for awhile. Reread it as if a stranger had written it. Acknowledge its flaws and weak spots and do something about them. Use your language of music to better advantage!

The Editor's Task

How many of us realize that the editors of successful magazines and well-known dailies spent years preparng themselves in learning the language through which they express themselves? They learned how to evaluate the news, how to set it up, what types of print to use to attract attention. They learned the likes and dislikes of their reading public. They constantly exercised their creative instinct by doing something about the ideas which came to be relayed to the public. When their big moment came to accept an editorship, they were ready for it.

This fascinating creative instinct or urge does not confine itself to music, poetry, plays, books, stories. handcraft arts, painting, architecture or advertisingit is also found in the Art of Interpretation. In that branch it includes solo and choral singing, instrumental playing, and orchestral direction. In speech and all its forms its foundation is keen imagination, a study of words, and a striving to glean the purest meaning with regard to the sentence or line of poetry upon which one is working. Here, too, a discriminating car is necessary to judge the pitch of voice, its quality and quantity. The tonal color expresses the thought or picture which the words convey, and one must repeat and repeat the oral sound until it rings true. The creative instinct aids us in recording facts; it urges us on to a more realistic, natural performance. It helps one get behind the words to see all and more than the author saw when he "boiled down" his scene, his viewpoint, his soliloquy, into the few wellchosen words of his sentence or line of poetry. There are lightning like changes in the shades of tone which a speaking voice can record, and myriad ways in which the facial expression can heighten or defeat what the voice desires to impart. Great mimics use their creative urge in expressing conditions through a glance, a shrug of the shoulders, or the slightest movement to suggest or portray a purpose. Mimics think deeply, and think their ideas so clearly, that we watch them with delight because they make us think along

Obeying the Creative Urge

When one obeys the creative urge, one will never be forced to imitate others! One will think his own thoughts, believe them, and have reason and proof for one's belief. This ultimately brings assurance and confidence in the final delivery of ideas. Naturally, this is not accomplished overnight! Developing and obeying the creative instinct is a life-time job! It demands much from us, but it pays glorious dividends in happiness and achievement! Each day is rich indeed with blessings of ideas. When you make a bed, make it look like a photograph in 'House and Garden." When you bake a delicious loaf of bread. cut into it and say to yourself, "Ah! a slice of my creative urge!" Even building a protective corner fence, so the lawn will grow better, or giving that dress the "New Look," or changing all the furniture about the room is all part of expressing ourself. So let's stir up our talent along all lines. Bring something gleaned a wee bit of what is meant by the "reales appeal" processary in a second worthwhile into actual being, and enjoy the results

HERE have been numerous letters recently in the London (England) Times written by some of the most prominent organists and clergymen in Great Britain on the subject of the playing of certain types of hymns. In the true English tradition they were all written in the most polite manner, but still in one way or another, some were rather "tart." I often wish that ETUDE could print some of the letters which come to me from all of you in the far corners of the earth. I am so appreciative of them

all and enjoy answering every one. Space limitations prohibit the printing of these interesting communi-

Dr. Eric H. Thiman, whom we know so well and admire so much in this country because of his excellent compositions, writes an answer to an article which appeared in the London Times. Dr. Thiman is organist and choirmaster of a Congregational Church in England. There seem to be only a few of the better organists in that country who play in socalled "nonconformist churches," Dr. Thiman, a professor at the Royal Academy of Music and an exam-

iner at the Royal College of Organists, writes as

"I read, in an article by the Reverend Frank Jennings . . . of organists regarding it an affront to their musical ability and dignity to be asked to play a hymn with a refrain like Hiding in Thee, Thou blest Rock of ages, I'm hiding in Thee. As one who has been a Congregational church organist since boyhood days, I write to say that I should certainly refuse to play any such hymn, not because it is an affront to my musical ability or dignity, but such a hymn is an affront to the dignity of Church music. . . . Mr. Jennings seems unaware of the improvement in musical taste which has taken place since the unfortunate 1917 Hymnary was published, which makes such bymps and tunes impossible for those with any musical intelligence or taste. Fortunately, in the new Hymnal there will be no such temptations for musical illiterates.

Eric H. Thiman."

The very next day we find these letters:

"I have every respect for Dr. Thiman as a musician. I, too, can appreciate music at its best and highest forms, but during nearly fifty years of responsibility for selecting tunes and other music I have found that gentle persuasion and gradual introduction will accomplish more than by adopting the 'strike' method. The matter, however, goes deeper than this. It becomes one of relative values. Is a hymn which may contain vital truth, or conveys comfort and help, and has hallowed associations, to be turned down even temporally because the music to which it is usually sung is considered below some rather indefinite standard? This is setting up a doubtful precedent and seems to me to be approaching musical pedantry. While music may be a fine and gracious servant to the Church's work, it can become a had master

"I would like to ask Dr. Thiman how he assesses the value of hymns and the tunes to which they are set. If hymns and tunes are going to be judged by musical standards of excruciating modulations of harmonies, then I am afraid the end of congregational singing is in sight.

The ability of an organist to appreciate Sankey and Bach, and to make both artistic, is one of those rare qualities much sought after by ministers of all denominations. To play a hymn even with a chorus or refrain is not an affront to an organist's musical ability or dignity, if it is done in the right spirit and with understanding which leads even the least educated person to Jesus Christ.

E. R. Bennett (A.R.C.M., A.R.C.O.)"

"Dr. Eric H. Thiman writes that if he were asked to play a hymn with a refrain like Hiding in Thee, Thou blest Rock of ages, I'm hiding in Thee, he would certainly refuse to play. I wish to say quite sincerely that if I particularly wished such a hymn and he refused to play, I would simply have it sung

What Hymns Shall We Play?

by Alexander McCurdy, Mus. Doc.

unaccompanied, as churches often do.

"Dr. Eric Thiman is, I suppose the most distinguished of the lamentably small group of first-class the tune up out of "its horrible pit." musicians who serve the Congregational churches as organists and choirmasters, and it was therefore with particular satisfaction that I read his forthright opinion regarding the playing of a type of hymn-tune which, as he so rightly says, 'is an affront to the dignity of Church music,'

I myself have been saying the same thing for years, but my protests are usually met with a semi-scornful. 'Oh, but that's your opinion,' and the fact that such an opinion is based on training and experience is conveniently ignored. No one, I am sure, would wish to deny the gratification of having this opinion confirmed by one who is a Doctor of Music, a professor at the Royal Academy of Music, and an examiner at the Royal College of Organists,

Leonard Mead."

"I should like to say a word in defense of the chorus hymn. A hymn is not chosen to enhance the musical prestige of the church, but to bring folk into the Kingdom of God. The gospel implies more than correct accompaniment. The Holy Spirit can use, and does use, the chorus hymn. The point (and here I use the words of a well known Methodist musician) not 'Is this hymn musically worthy?' but rather, 'Is this hymn capable of conveying a spiritual message which will bring a soul nearer to Christ?' The value of the chorus hymn can be very great.

"Is our worship to be carried on for the benefit of music, or is music to be for a help in our worship? Is the question of what is helpful or otherwise in our hymns to be left solely to the organist?

"I would like to remind the organists who find Rock of Ages too lowbrow that the many Christians who have found consolation and comfort in that hymn were not concerned with the musical standard of the tune. Let us have good music in our churches, but I thought we paid our organists to play the hymns the minister thought most helpful to the con-

A Mere Church Member."

It seems to me that there is much food for thought for every organist in these letters printed above. There is a lot with which we can agree, and there is much with which we cannot agree.

I have made statements in these columns regard ing certain hymns which in my mind leave no doubt that they are not appropriate for most services. I have received all sorts of comments pro and con, regarding my statements on some particular hymn. There is no doubt that some of the hymns sung in churches do not seem to be worthy of a service of worship of Almighty God. However, the more one reads letters from individuals all over the world, who have a perfect right to their opinions, the more one believes that undoubtedly these hymns help many

We are musicians and we must keep our standards high. But are we not servants of our congregations, to do the best job we know how? If a hymn is helpful to someone, or if certain words are appropriate

ORGAN

to a given service and must be sung to a tune which is not excellent, I think we should go ahead and play that hymn and do it well. Surely, if we play it well and have our choirs sing it well, perhaps we can lift

I like to think of the years when Dr. Floyd Tompkins and Ralph Kinder served together at Holy Trinity Church in Philadelphia. I suppose that there never was a happier combination of rector and organist than this, for their whole idea was to minister o "all sorts and conditions of men." They never forgot the old lady who sat on the "side" 'way down front, nor the old man who sat in the back pew.

We must do everything we can to encourage congregational participation. Hymn singing is one of the most important ways that the congregation can take part in a service. Sometimes men and women are helped more by this than by anything else in

I am sure that if my rector asked me to play a hymn, I would play it to the best of my ability, regardless of my personal preference.

Christian Upsurge Through Music

by Lloyd F. Sunderman, Ph.D. Director, Arthur Jordan College of Music

TODAY the protestant church records more communicants than ever before in its history. This upsurge in Christian vigor is due to many reasons. During the last two decades and particularly since Pearl Harbor there are increasing evidences of man's spiritual, moral, and emotional instability. Millions of men who were sent to foreign battlefields were encompassed by experiences which left them groping in a morass of world wide human disaster. Many of these same men turned to the church and Christianity as the only means of seeking calm in a world of intrigue and corruption.

Man generally resorts to a power greater than himself when he feels he is being spiritually ground down by his own materialism. He cannot face a mechanistic society with a materialistic philosophy. Then too, in this whole scene Christian thinking men have redoubled their efforts to help drifting human beings find an answer to spiritual problems. The church clergy for the first time in over a quarter of a century have become aggressively positive about Christianity's hope for mankind through the brotherhood of man. The shiftlessness and unanchored condition of man's spiritual life has brought to Protestantism great owth and an even greater challenge.

Today there are definite signs of a spiritual rebirth. If the church is to meet this new challenge, it must have a dynamic music program. Music is inextricably nterwoven with the divine nature of church worship. The late nineteenth and early twentieth century church revivals were largely successful because of the spiritualizing force of music. Religion is indebted to music and music to religion. From early biblical times music played a significant part in church worship. Music in the church implements devotion and materially aids the communicant in attaining the correct mind set for communion with his God.

Much music in the church today does not establish the correct atmosphere for worship. The church has been greatly hampered by neglect on the part of institutions of higher education in preparing trained directors of religious music. Then, too, the church clergy have failed to provide (Continued on Page 444)

"Sing, Boys, Sing!"



HAYDN MORGAN

Mr. Haydn Morgan is the head of the Department of Music at Michigan State Normal College, Ypsilanti, Michigan. His training includes Bachelor and Master Degrees from New York University and his musical career includes experience as Supervisor of Public School Music, Findlay, Ohio; Grand Rapids, Michigan; and Newton, Massachusetts.

Mr. Morgan has served as a member of the faculty of the New England Conservatory of Music and as visiting instructor at Boston University, University of Southern California, and Harvard -EDITOR'S NOTE.

THE following commentary upon "Sing, Boys, Sing!" is directed to the subject of the singing of adolescent boys. This is a period when group singing, if directed by an inspirational teacher who stimulates coöperative participation, can propagate worthy qualities of social development, emotional expression, and vocal accomplishment, with notable

It is logical to support the thought that the boy should use his singing voice during the adolescent period, but it is essential that great care be exercised in protecting and preserving the voice and vocal interest through singing a variety of songs with correct habits and expressive interpretation. No area in the vocal field provides more interest and stimulates a greater challenge, nor is there an area which for the teacher requires more methodical preparation, gifted teaching skill, shrewd tact, human understanding, and alert imaginative guidance. Intensive research and actual experience with many adolescent voices will disclose that, although it is a challenging responsibility in knowing how to care for this voice, it requires merely correct understanding and good common sense; a task which no teacher should be fearful or reluctant to assume. The dividends of satisfaction are large.

Pre-Adolescent Training

The only effective method of teaching children to sing, prior to the changing voice period, is the exclusive use of the light, clear, and free head tone. There is so much loud and heavy singing permitted children of grade school age! Contrary to this much too common practice, young boys and girls should always be directed to sing with this light, clear, free head tone, by Haydn Morgan

assuming an erect but comfortable posture, and with an alert mind, so that the singing will be buoyant, pleasing in tone quality, and true to pitch. This does develop right and proper singing habits. The safe range of songs to be used is from B below Middle C to G or G-sharp above the treble staff, and at once it should be stated that all teachers of young children should wisely direct the frequent use of tones in the upper range, and less often those of the lower part of the voice range. Teachers of grade school children have a grave responsibility in establishing such habits nace a grave responsioning in carrying out these and should be most insistent in carrying out these coral ideals. This applies to the singing of all children, problem. This group includes elementary school vocal ideals.

upper part and Group Two the lower; on the next song B, assign the lower part to Group One and the upper to Group Two. (Please note that the terms "upper" and "lower" are used rather than "soprano" and "alto"). Similar assignments should be made with three part songs. Many voices have been virtually ruined by a teacher's poor judgment in voice-part assignments. Some children have a strong harmonic sense and are capable of singing the second part with assurance and success, often carrying it alone. Too many teachers take advantage of this talent and consistently assign that child or children to the second part in all songs. The child, complimented by this recognition and anxious to prove this trust, immediately and with vigorous enthusiasm lustily sings with heavy, strong, and forced quality of tone, This abuse, and the lack of singing the light head tones in the upper range, soon causes the tone quality to become strident, the pitch or intonation insecure, and the voice to lose the natural blending quality. Usually the voice is ruined, not temporarily, but permanently, The vast number of people who are responsible for early vocal training should be cognizant of this serious



BAND BOYS AT THE UNIVERSITY OF MICHIGAN In a little "barber shop" singing.

whether in the home, school, church, or elsewhere. Because the early training is so extremely vital and has such a decided influence upon adolescent vocal practices, mention should be made of part assignments in two and three-part songs. In the grade school, when the chronological and mental age are constant, both boys and girls are sopranos, and the entire comfortable vocal range should be used. Under no normal circumstances should a child be assigned to the lower part for all songs, but assigned alternately; that is, on song A, Group One be assigned the

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

music teachers, grade school teachers, parents, recreation directors, scout leaders, church choir directors, Sunday school teachers, directors of boys' choirs, and

Adolescence is the period in the life of a boy when he experiences notable physical, mental, and emotional changes. The first striking change to be noticed by the vocal teacher is in the speaking voice. This is due to the enlargement of the larnyx and lengthening of the vocal chords, thus causing a lowering of the pitch and deepening of the quality of tone. If extreme care has been taken in vocal training throughout the grades, as outlined above, both the speaking and singing voice should function naturally and smoothly during the entire adolescent period. If a relaxed and natural vocal production is established, very little difficulty in either the speaking or singing voice will be experienced. What takes place during the change ing period? Physical changes of the vocal apparatus cause the boy to lose (Continued on Page 448)



"SINGING SERGEANTS" OF THE USAF BAND Members of the Glee Club.



U. S. Air Force Photo, Washington, D. C.

THE UNITED STATES AIR FORCE BAND. Pictured with a B-36.

We are happy to present the following story of the development of one of America's finest military bands. Although this organization is the youngest of the Service Bands it has, in the brief period of its existence, become known as one of the most versatile and artistic organizations of our Armed Services.

Through the medium of its numerous performances, radio broadcasts and tours, the United States Air Force Band is certain to contribute much to the development of our future Armed
Service bands. - EDITOR'S NOTE.

T is not surprising to learn that the finest and greatest air force in the world can boast of a band that has no superiors. According to outstanding musical critics, the United States Air Force Band at Bolling Air Force Base, Washington, D. C., can justly claim such a distinction. The writer well remembers its wonderful wartime band, made up of the cream of symphony professional men, when it played in Toronto, Canada, in the summer of 1944, prior to proceeding overseas. At the time the writer was director of music at The Royal Canadian Naval School of Music in Toronto, and had the pleasure of meeting Captain Howard, leader of this famous band. That afternoon concert can never be forgotten; such artistry by a military band was something to astonish Canadians and even today it is often referred to as the finest concert band ever to visit Canada. But, of course, it was a wartime band, and professional men who were liable for draft into the services at that time readily enlisted in any of the staff bands that had vacancies. Hence, we were not surprised that such a band should create a furore in musical Europe, where the cream of military bands have been in ex-

istence for more than a century.

In 1945, the war ended and this great air force unit was disbanded. The majority of the musicians drifted back to various orchestras throughout the country, but their leader, Captain Howard, was not to be the forgotten man. He had proved his outstanding qualifications as a musical director and the Air Force Headquarters Command was not going to lose him if it could be avoided, so in 1946 he was persuaded to transfer to the permanent force with the rank of Major and to establish a band on a perma-nent basis—a task which he has accomplished most

Surely, such an achievement as that of Colonel Howard should be an inspiration to all music students. As a matter of fact, the Colonel is keenly inter-

The United States Air Force Band

by Lieutenant Commander Alfred Zealley

Formerly of the British Navy

ested in the high school bands and orchestras of America and believes that a musical education has a greater influence on the lives of young people than any other type of cultural development. Before entering the Service in 1943, he had already had a background of twenty years' experience in the field of music education; and under his direction, thousands of young people have learned to love and appreciate music, and have chosen musical careers which have brought them success and happiness.

Recruiting for the present Air Force Band was actually begun in October, 1945. Colonel Howard was still on leave of absence from Pennsylvania State College, where previous to the war he was director of orchestra, band, and chorus, He could very easily have done what practically everyone else did-call it a day and attribute what happened in the past to something that only a war could produce. The fact that only five men of the hundred piece wartime band were willing to re-enlist in this new permanent air force band was not very encouraging, to say the least, but Colonel Howard felt that the betterment of music in the Services was not only imperative but was also in the realm of possibility. So he set out on his superhuman task-that of building a musical organization which would compare favorably with the other senior service bands in Washington, all of which had been in existence for many years and enjoyed a national reputation. Thus it will readily be seen that this new organization had to measure up to a high standard of musicianship or suffer the humiliation of adverse criticism. In the early part of 1946, applications were being received from musicians in all parts of the country, and finally, auditions commenced, with the result that today one will find many well-known musicians from leading orchestras serving in the ranks of this fine band which now represents the United States Air Force, The versatility of this present Air Force Band can best be gathered from

BAND and ORCHESTRA Edited by William D. Revelli

these figures: The band can resolve itself into a one hundred piece marching band, a ninety piece symphonic orchestra, a thirty-five voice glee club, five dance units, and several chamber music groups. Here we have a band that can supply music for all occa-sions and that is worthy of taking its place with the

best bands of America. In addition to its Concert and Marching Bands the Air Force maintains a school of music where some hundred musicians are being trained to fill vacancies in the fifty-five smaller bands of the Air Force in the interior and overseas. All of this work comes under the direction of Colonel (Continued on Page 450)



LT. COL. GEORGE S. HOWARD Conductor, The USAF Band.

JULY, 1949

By Any Other Name

by William J. Murdoch

WHY did Haydn call his Symphony in F-Sharp Minor the "Farewell Symphony?" Because it was the last in his long list of compositions? Indeed no. Haydn wrote many works of varying character after composing this symphony, which lie first presented one night in 1772 while conductor of the orchestra on the Esterhazy estate. But because his patron was reluctant to grant Haydn a leave of absence, the composer-conductor orchestrated the last movement of the symphony so that the individual orchestra members could snuff the candles by their music racks and steal from the stage one by one, leaving Haydn alone in the dark preparing also to depart. The significance of the "farewell" motif was not lost upon Esterhazy, and he good-naturedly yielded to

Unfortunately for romance, not all the nicknames of well-known compositions have their roots in such earthy human interest. For example, the "Moonlight" title bestowed upon Beethoven's Sonata in C-Sharp Minor, Op. 27, No. 2, was not a ghostly reflection of the composer's nocturnal working habits. It developed from a descriptive bit written by the German critic, Rellstab, who likened the opening movement of the sonata to moonlight streaming upon Lake Lucerne.

It was not Beethoven but Cranz, his publisher, who was moved to originate a title for the eloquent Sonata in F Minor, Op. 27. Cranz aptly called it the "Appasionata." So, too, other Beethoven admirers invented nicknames for the master's works. They called his Trio in D. Op. 70, No. 1, the "Ghost" trio because of the mysterious opening of the second movement. His String Quartet in E-Flat, Op. 74 became the "Harp" quartet, owing to the harp-like *pizzicato* arpeggios in

But it was Beethoven himself who chose the title "Eroica" for his massive Third Symphony. Here was a truly heroic work, and he dedicated it to the man he considered to be of heroic proportions-Napoleon Bonaparte. After Napoleon declared himself Emperor, Beethoven bitterly regretted the dedication. Beethoven also named his Sonata No. 8 in C Minor the "Pathétique" because of its passionate depths. His Sonata for Violin and Piano in A Major, Op. 47, became the "Kreutzer" sonata because it was dedicated to violinist Rodolphe Kreutzer who never, so far as is known, played the work in public. It is said that despite the dedication. Beethoven actually wrote the sonata for a mulatto violinist. Bridgetower, with whom he played the work in its initial public performance in 1803.

Dedication also enters into the nicknaming of Elgar's Variations on an Original Theme. Each of the fourteen variations is dedicated to a friend, and the music was written as a series of tone poems which portraved the unnamed individuals honored. The guessagain nature of the dedication soon led to the nickname, "Enigma Variations."

Schubert and Schumann

It was posterity, of course, and not Schubert who entitled his Symphony No. 8 in B Minor the "Unfinished." Brought to public light many years after Schubert's death, the lyrical Eighth was considered unfinished, in that it had only two movements instead of the customary lour. Sketches of the third and fourth movements were found, but as yet there has been no complete unanimity of critical opinion as to whether Schubert realized they were superfluous and so discarded them, or whether he did plan eventually to develop them for inclusion in the work.

Not posterity, but Robert Schumann, was responsible for conferring upon Schubert's Symphony No. 7 in C the fulsome title, "Symphony of Heavenly Length." Finished the year of Schubert's death, 1828, it was played once and then forgotten until Schumann found the score in a pile of manuscripts owned by Schubert's brother.

One of Schubert's friends greatly admired a song the Viennese composer had written. He suggested developing it further. Schubert concurred. He wrote the Quintet in A, Op. 114, using variations of the song in the fourth of the five movements. Because the earlier song was called the Trout, the entire quintet is now known by the same piscatorial title.

The poignant brooding of Schubert's Fourth Symphony gave this work the nickname of "Tragic." The same darkly majestic qualities prompted Brahms to name one of his best-known but least popular compositions the Tragic Overture, Op. 81. So far as is known, neither man had any particular tragedy in mind when writing his composition, although some authorities conjecture that Brahms was inspired by the story of Faust, Hamlet, Medea, or Macbeth, depending on whom you read.

Speaking of Johannes Brahms, his Sextet in G Major, Op. 36, is known as the "Agathe" as a result of one of his many romantic attachments, this one with Agathe von Siebold. His biographers say that Brahms, retreating from what began to assume the aspects of a major engagement, wrote the sextet as a farewell token for Agathe. He contrived to fashion the notes A, G, A, H (German equivalent of our B Natural). and E into a phrase of the principal theme in the first

Berlioz and Tchaikovsky

A love affair also inspired Hector Berlioz to write his flaming Symphonie Fantastique, Op. 14a, which he frankly subtitled "Episode in the Life of an Artist." The episode was his violent love for an Irish actress, Henrietta Smithson, whom he first saw on the stage in 1827. For a time she ignored him, in the beginning because she was utterly unaware of his adulation. He poured all his passion and a generous portion of his brilliant color into his symphony, staining his light of love with the crimson hue of the harlot. Later he professed his error in musically depicting his sweetheart as a courtesan. And so they were married, lived most unhappily for a time, and parted. Thus endeth

Peter Tchaikovsky's brother, after hearing the first playing of the composer's Symphony No. 6 in B Minor in 1893, suggested that it be named the "Tragic." To the Russian composer this seemed too stark and grim, and he refused. The brother then offered "Pathétique," and by that name is this brooding, sensitive work known today. Many believe that Tchaikovsky agreed to the nickname because he had a presentiment of death. He died a few weeks after the

The wintriness of Russia runs with chilling notes through the immaturity of Tchaikovsky's First Symphony in G Minor. Hence the nickname, "Winter Daydreams." His Second Symphony in C Minor, rippling with Ukranian melodic nuances, has earned the nickname "Little Russia."

Because the opening subject in Bach's Prelude and Fugue in E-Flat Major is the same as the first line of a hymn ascribed to an organist of St. Anne's church in London, this composition is known as "St. Anne's Fugue. The same phrase, incidentally, has been used by many other composers, among them Handel.

The musical term "Largo" identifies one of Handel's best known works, probably because "Largo" is easier to say than "Ombra Mai Fu." The composition actually is an aria by that name and was originally sung in the opening scene of "Xerxes," Handel's opera which was produced in London in 1738.

To return to Haydn, an obvious misnomer among the nicknames of his many symphonies is the "London" subtitle joined to his Symphony No. 104 in D Minor and Major. This is only one of twelve symphonies Haydn wrote for Salomon, the London violinist and impresario, and any one of them has an

Haydn's Symphony No. 94 in G Major, one of the London group, is called the "Surprise" because of the sudden full orchestra chord at the end of a quiet theme in the stately paced second movement. Nicknames of various other Haydn symphonies include "Tick-Tock," the "Drum Roll," and the "Hen," all suggested by certain musical phrasings or rhythms, His "Toy Symphony" is so called because the resourceful Papa of the Symphony intended that it should be played only with toy instruments.

Mozart and Sibelius

Who first dubbed Mozart's Symphony No. 41 in C Minor the "Jupiter?" History seems to have lost his name and any especial reason he might have had. But it is generally agreed that the title was meant to indicate the high esteem in which the work was held from the moment of its première. His Symphony No. 35 in D was entitled the "Haffner" for a very special reason, however. Haffner, burgomaster of Salzburg, was one of Mozart's patrons and the work was dedicated to his family. Because Mozart introduced his Symphony No. 38 in D Major in Prague in 1787, the composition is named after the city. For like reasons, his Symphony No. 36 in C Major is called

Back in the early 1700's, Christian Ludwig, margrave of Brandenburg, collected concertos with all the jealous zeal of a small boy rounding up marbles, He ordered a set of six from a certain Johann Sebastian Bach. Today the "Brandenburg Concertos" are among

the composer's most-played works. "Finlandia," originally the last number in a suite written by Jean Sibelius as a protest against Russian despotism, was known by several names in its early years, Sibelius called it "Snomi," the Finns' name for their homeland. The Freuch heard it played as "Patrie," while to the Germans it was "Vaterland." Only after the Finns succeeded in breaking the Tsar's grip upon their national life was this thundering work permitted performance in Finland under its pres-

The recent Russian farrago over the "decadent" proclivities of Soviet composers must have brought a blush to the guilty face of Serge Prokofieff. For he called his Symphony in D Major, Op. 25, the "Classical" symphony, because he wrote it, according to his biographers, as he thought Mozart would have.

Schubert was not the only composer to leave a symphony unfinished. Anton Bruckner, the Austrian teacher and composer, was working on a fourth movement for his weighty and amazingly involved Symphony No. 9 in D Minor when he died in 1896. Seldom played today, it is nicknamed his "Unfinished." Much more popular is his Fourth Symphony in E-Flat. Two years after he wrote it, Bruckner invented a program for the music, a highly imaginative story which prompted him also to nickname the composition the "Romantic" symphony.

Symphony à la Hollywood

Gustav Mahler wrote his extraordinary Symphony No. 8 in the best Hollywood manner. It is literally a colossus. First presented in 1910 but not very often since, it required two choruses of two hundred and fifty voices each, a children's choir of three hundred and filty, an augmented orchestra of one hundred and forty-six, and seven soloists. Small wonder that it was dubbed the "Symphony of a Thousand." Add them

Lalo's "Norwegian Rhapsody" actually is entitled Rhapsody for Orchestra, However, Lalo had included in the work parts of an earlier composition, Norwegian Fantasie, which had enjoyed wide popularity-Gravity, seeking something specific, carried the old name forward into the new work.

World travels have prompted nicknames of many compositions. For example, after he visited America. Antonin Dvorák wrote his Symphony No. 5 in Minor and called it "From the New World." His String Quartet, Op. 96, also inspired by his sojourn in the United States, is otherwise known as the "Amer

Mendelssohn, too, used the locale of his wide and frequent travels to identify the compositions those travels inspired. His Symphony No. 3 and Symphony No. 4 are known as the "Scotch" and "Italian" reequal right to the nickname decorating No. 104. spectively, While in Scotland (Continued on Page 456)

Ivan Galamian, born in 1903, received his early training at the School of the Philharmonic Society of Moscow. After his graduation in 1922, he went to Germany and later to France, where he studied with Lucien Capet. After giving a series of concerts throughout Europe, he accepted a position as violin teacher in the Conservatoire Russe in Paris. There he devoted all his time to his pupils and in 1933 became vice-president of the school. Three years later he joined the faculty of the Ecole Normale de Musique. In the fall of 1937 Ivan Galamian came to the United States for the first time. Until the war his teaching activities were divided between New York and Paris. Since 1939 he has been a permanent resident of this country. At present he is a member of the faculty of The Curtis Institute of Music in Philadelphia and of the Juilliard School of Music in New York. During the summer

T has been said that there are no good teachers. only good pupils. Whoever said it must have been a cynic, but there is a little truth in it, neverthe less-a germ of truth. A teacher can only be recognized as good if he is lucky enough to have outstanding pupils. This, I think, is the meaning behind the epigram. Further, if a pupil has exceptional talent it often does not matter with whom he studies, always provided that the teacher has certain qualifications for his work. Perhaps this is another shade of meaning in the mot which at first sounds so strange,

months he teaches in his own music school at

-EDITOR'S NOTE.

Westport, New York.

What are the qualifications of a good violin teacher? This is not hard to answer. He must know music, he must understand thoroughly the technique of violin playing, he must love teaching, he must have control of his temperament, and he must be a psychologist,

These qualities are not so very rare, but let us examine them more closely to see just what they imply. To know music with the head is not enough; the teacher must know it with his heart and his instinct. be aware of its innate meaning, and sensitive to its various styles. His approach to the pupil cannot be the same if he is teaching Mozart as it would be if he were giving a lesson on a Vieuxtemps concerto. That, of course, is an extreme example, but it will illustrate what I mean about the necessity for a teacher to be sensitively aware of musical style. Further, his appreciation of music must always be growing. If he teaches the Bach Sonatas when he is forty as he did when he was thirty, there is something wrong with him.

Always New Ideas

A thorough knowledge of violin technique is to be expected of any well-trained teacher. But I think that this, too, is not enough. If one has taught conscientiously, new thoughts, new ideas have occurred. Each should be examined and tested. It may be a clearer way of explaining to a beginner how to hold his left hand, or it may be an easier way of overcoming a difficulty in the Paganini Caprices. If it proves valuable, the teacher should keep it in his mind ready for use when an occasion may again require it. Every thoughtful teacher can add to the sum total of teach-

The teacher must love teaching for its own sake not for its financial rewards. If these are his chief interest in teaching he will never do the best work. He has to teach because it is his mission. It must be, to him, an Art in itself, not something secondary, not a side issue. Teaching is too absorbing to be given a second place in a man's artistic life. If the applause of large audiences means more to him, then he had better not teach, for he cannot be successful. To the real teacher each pupil opens a new horizon, each lesson is a new adventure. And it is not only the exceptionally talented pupils that stimulate a man to do his best: there is the joy of solving the problems of the less talented. Often these seem impossible to solve, but if one succeeds-and generally one canthe sense of achievement is exhilarating. The less tal-

The Basis of Fine Violin Playing

A Conference with

Ivan Galamian

by Harold Berkley



IVAN GALAMIAN

ented students often seem so more from psychological difficulties than from any real lack of violinistic ability. To overcome these difficulties means more work for the brain and more joy when they have been conquered. To be successful-and by this I mean to do really good work-the teacher must be always looking for new problems to solve. He must use his brain, keep it agile. For the better his brain functions, the better teacher he will be.

In order to have his brain work at its best, he must have a complete control of his natural temperament. Private troubles or unsets should never interfere with the relationship between teacher and pupil. I knew a teacher once who had a very uneven domestic life. to say the least. If things were going well at home, he was an excellent teacher; but if there had been difficulties, he was a bear! He took his exasperation out on his pupils in a most unjustifiable manner. This meant, of course, that his pupils never knew what sort of man they would meet when they went for their lessons. An unstable relationship of this sort is obviously very bad-bad for the teacher and certainly bad for the pupil.

Understanding the Pupil

I said something just now about the psychological difficulties of pupils. Seven out of ten pupils have them, and the teacher must be a psychologist to deal with them successfully. This does not mean that he must read many ponderous volumes on psychologythough reading a few would not do any harm; it means, rather, that he must "feel" psychology and sense the subtleties of the relationship between one human being and another. Then he must apply what he feels in his work with his pupils. Every pupil has a different psyche and only after the teacher discovers it can he really lead the pupil. Every pupil is different-that is what makes teaching interesting and so

> VIOLIN Edited by Harold Berkley

The teacher must try to understand the psyche-of the pupil, and should so teach that the pupil understands his. When this psychological rapport is established, much can be done. For the pupil will become fond of the teacher and trust him. This trust is vitally important. The pupil must have faith that whatever the teacher tells him to do is lor his best good. Often a teacher must assign studies or exercises that are musically uninteresting. If the pupil does not have faith. his practicing of them will not be conscientious. But il he does trust his teacher and likes him, he will do his best with these dry exercises and benefit from

A teacher should never become angry with a pupil if he does, it is not good for him or his pupil. I think I have been angry twice, and each time I have regretted it later. But I have pretended to be angry many times, when it seemed to be educationally necessary. On this point I would say-Never become angry when you are really angry; but only when you think it may do some good.

While I am talking about what I conceive to be the duties of the teacher, I should like, with all humility, to say one thing more: The teacher must be conscientious. Not merely conscientious in the instruction he gives, but in all his relations with the pupil. He must be honest. If he has a pupil who is ambitious for a concert career but whom he knows not to have enough talent, it is his duty to tell him exactly what he thinks and to guide him towards a

field for which he is better fitted. Conscientiousness extends, too, to the conduct of the lessons themselves. If he wishes to keep the respect of his pupils, the teacher should always be punctual and always well-mannered. Above all, he must be patient. An impatient teacher is not a good teacher. One often forgets that what is easy now was once difficult, and is still difficult for the young

Then there is one other point that is worth a comment: the habit some teachers have of generalizing. There are not so many general, inclusive rules for violin playing as some people think. And what rules there are must be flexible. They must be adapted to the pupil, not the pupil to the rules.

The Pupil's Responsibilities

But we have talked enough about the responsibilities of the teacher; those of the pupil must be considered. If the results of teaching are to be good, the pupil must carry certain very definite responsibilties. chiefly concerning his attitude towards his teacher and his approach to his work. We have agreed that the pupil must have faith, for if this is lacking, the teacher works at a great disadvantage. Regarding his approach to music, his first concern must be always to play better, to make more and more of the music he is studying, to understand it better, and to give it more eloquence. There are too many students who are more interested in the money they will make than in anything else. Such pupils cannot do their best, for concern with financial results is always poisonous to artistic development. When I was a student at the Conservatory in Moscow I never heard any discussion of artist's fees, teacher's salaries, or the money the students hoped to make when they entered professional life. But what long discussions there were about this artist's interpretations, as compared with the interpretations of that one!

This brings up another point. The pupil should hear as many concerts as possible; not only of violinists, but also pianists, (Continued on Page 447)

About Stage Manners

Q. 1. Please tell me about stage manners for children six to twelve years old, as to approaching and leaving the piano at a class recital. Should they bow (or curtsy) either or both when they come on and leave the stage?

2. In a trio or duet, what should be

the order in approaching and leaving

3. Will you give me some suggestions about class recitals in the teacher's

4. What plan, method, or hooks do you recommend for an eight-year-old girl who is to begin piano study, hut who cannot seem to carry a tune alone although she has sung with other children in both school and church?

A. There are no set rules, but I myself like to see the child walk naturally to the piano chair, turn to the audience, and nod or smile before sitting down. After playing he should turn again toward the audience as they applaud, and either whisper "Thank you" as he nods his head or bows; or if it is a girl, curtsy -if the teacher or the girl herself prefers this. The details are merely a matter of taste, but certainly all children who perform in public should, as a minimum, learn to face the audience and smile before playing; then turn toward them again for a moment with either a "Thank you" and a nod or a more formal bow, before leaving the stage. Boys hate to make elaborate bows, and I am not in favor of compelling them to do things that seem to them to be silly; but they too must learn at least a deportment should begin at the small modicum of the social graces, and if they recital. are told that all public performers do these things, they will usually cooperate many "first grade" books now available

2. It depends on the sort of trio it is. sing as well as to play. If one of the three is a woman or girl, she always comes out first, and at the close of the performance the men stand aside so that she may leave the stage ahead of them. If there are three women or three men, and if some of the instruments (such as the 'cello) require special adjusting of position, or if one or more must use a music stand, then these players come out first and the pianist follows. If one of the performers in either a duet or a trio is more important than the others, then that person usually comes out first and leaves first. But if a man and a woman are to perform together, even if the man is the soloist, the woman comes out first, and at the end the man stands aside so that she may precede him as they leave the stage. However, if a woman plays an accompaniment for a man, she does not rise and bow unless he nods to her or takes her hand for a joint bow.

3. I greatly approve of frequent class recitals in the teacher's own home or studio, and I believe that the same rules of courtesy should prevail here as at the larger public performance-just as I believe that all children should be taught good table manners in their own homes, even though no "company" may be present. One of the things for which I am most grateful to my own mother is that she taught her children to be courteous to older people whether "at home or abroad;" and when I went to college although I was raw and inexperienced in all sorts of ways, I had as good table manners as anyone. And just as true courtesy begins at home, so good stage

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus.Doc.



More Advice for a Talented Boy

O. About a year ago I wrote you con-

cerning our son, who was at that time fourteen years old and doing very well,

with his music. He is now a year older,

and has grown so rapidly that he is six feet tall, but his weight is in good

proportion to his height. Following

put him in charge of a man teacher,

and did not push the tromhone although he does very well with it in

his school band. His teacher tells us

that our son has a real musical career

ahead of him if he wants it, and we

feel that hy this time he ought to know.

For the spring recital this hoy is playing the first movement of the Saint Saëns Concerto in G Minor, with his

teacher playing the orchestra part on the organ. Our son thinks he would

like to take some organ lessons, hut his

piano teacher advises against it, and we wonder what you think. The boy

does well in school and has been on

the honor roll five times this year. A

few weeks ago his piano teacher took him to Pittsburgh to hear a concert

which included the concerto that he

himself is working on, and we think

that you may have to offer, and I should like especially to know what you think of a high school boy attending a conservatory. We may be moving soon

to a town where there is a music

school at the high school, with lessons

after regular school hours, I should like

also to know whether you think we

popular music. He isn't interested in

that was a fine experience for him.

We should like any further advice

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

Assisted by Professor Robert A. Melcher Oberlin College

it so we don't buy such pieces any more, but if some one has a piece they especially want to hear, he will play it for them. There is such a demand for popular music now that we wonder if he ought not to play more of it instead of sticking to classical music all the of sticking to time. Will you advise us?

-Mrs. D. H. F.

letter-just as anyone would naturally be it if he doesn't want to. pleased to know that his advice has been 4. I suggest that you use one of the -especially if the teacher knows how to that have words accompanying even the all I want to thank you for taking the school, and if fine teachers are available tell them with a smile instead of a grim very simplest pieces, and that you tech tribute the write meaning to the were simplest pieces, and that you tech tribute to write me sale fine long it might be a great advantage to the "You must." parents might profit by the extremely often cause difficult problems to arise.) intelligent way in which this boy's parents are directing his musical career. If space were available I could write an entire page in reply, but because I must also provide answers to dozens of other questions, I will merely list a few of the high spots by means of brief com-

ments and very short answers. 1. I am glad that K. is continuing to play in the school band, not only because the ensemble musical training is worth something, but because he needs social experience, and belonging to the school band will make up to a certain extent for the fact that he will probably not be able to play baseball or football

other types of activity. your boy to decide definitely to devote few years, reading not only the fine are his life to music. By all means continue ticles on piano teaching but also the to give him the chance to study it in- answers to questions that have been write tensively, as you have been doing. But ten by the heads of the different de-if, when he is a few years older, he partments.

should decide to work in an entirely different field, don't be heart-brokenand don't feel either that you have wasted your money. Music enriches life and by giving your son this fine musical training you are providing a richer finer life for him-whether he becomes a professional musician or an amateur

3. I am glad you were able to get the new piano, and I feel certain that the satisfaction that all of you are deriving from it will more than repay you for whatever sacrifice you and your husband have had to make in order to buy it.

4. My suggestion is that K postpone organ lessons for a few years-perhaps until after his graduation from high

5. You are fortunate to have so fine a man-teacher available. An adolescent boy needs the guidance of men as well as of women, and usually he has too many women teachers. The fact that this teacher took his pupil to a concert where the boy's own piece was to be played puts the teacher very high in my regard. 1 wish more teachers-both men and women-would take this sort of intelligent interest in their pupils. (I wish also that there were more men teachers!) Along this same line 1 advise you to be gin as soon as possible to purchase phonograph recordings of fine compositions, so that while your son is learning to play a certain composition he may sometimes have a chance to hear it performed by a great artist.

6. As for popular music, 1 think your son is being very sensible about it, a: A. I am of course delighted with your 1 urge you not to require him to pla

7. I like the idea of having a music followed-and that it worked! So first of school included as a part of the high trouble to say thank-you these days!) I between music study and academic subhave had to abbreviate your letter some- jects. On the other hand, it would be what, but I have asked Dr. Cooke to too bad if your son had to stop his work print at least the main points in it be- with a teacher under whom he seems to cause it seems to me that many other be doing so well. (Talented children

Is There a Book About Piano Teaching?

Q. I used to be a student of yours in the School Music department at Ober-lin, but now I find myself teaching piano in Nevada. I am married and have three lovely children, but I have been asked to take some piano pupils, and I should like to do the teaching as well as possible. Have you any suggestions as to a book that compares the various methods?—Mrs. A. R. B.

A. I am sorry to have to tell you that because of the danger to his fingers. I so far as I know there is no book of the urge you also to use your influence to sort you ask about. There are plenty of induce your son to attend school affairs books about piano teaching, of course of various sorts, and to learn to asso- but the ones I have seen are all either ciate easily with other people. Many musicians are not well-adjusted, normal or series of pupils' books, or else they people because during adolescence they represent merely the author's own ideas were pushed into giving all their time and methods. What you are evidently and thought to a musical career, and looking for is a book of comparative much as I myself love music, I do not methods and materials, but it would feel that it is wise for a boy to withdraw take a very broad-minded person to write himself entirely from other people and such a book, and I doubt if it ever gets written. Probably your best bet will be 2. I think it is still a little early for to go through all the Etudes of the past

They Called Him "Skid Row Tchaikovsky"

N a sticky June night several years ago a human derelict from a teeming midwest city's Skid Row was admitted to the violent mental ward of the Wayne County General Hospital in Detroit, a pronounced alcoholic.

A chronic "Wino," or canned heat addict, he met his nemesis when he mixed a quart of canned heat and wine "nitro" with a pint of rubbing alcohol and a hox of aspirin, and swallowed the foul contents. Hours later they carried him away a raving, deliriumwracked madman and locked him securely in a padded cell at the Wayne County General Hospital

to undergo treatment. For months the small Skid Row habitue squatted behind bars fighting a battle of alcoholic madness . . . until the sudden dawn of awakening. Then began the long, drawnout battle against liquor, cheap liquor . . . the dregs of Skid Row. A bum, an alcoholic from the age of fifteen (when he left his overcrowded home to cast his lot with other homeless lost souls), a petty thief, an anti-social, foul-mouthed, fighting bit of humanity, as he had been in the past, he wanted

now only to redeem the lost years. He would sit for hours, listening intently to the luring strains of music, as it poured forth from a radio loud speaker just outside his barred cell in the hospital. There was always music in his soul. Even in his sodden moments, music poured forth from the back of his mind, crying for release. He begged for a pencil and paper. Nurses were reluctant, but the doctor assigned to his case ordered that he be given both, for there was a glimmer of hope for him.

A Common Ground

He had always worshipped the composer Tchaikovsky. Not particularly for his great music, but because of the tragic story behind the composer and his known true soul of his patient. The nineteenth century Rus-

A Symphony of Healing

by Ray Freedman

A few years ago our country was greatly excited members of the Music Teachers National Assoabout the news of the piano performances of Maestro X at the Wayne County General Hospital and Infirmary at Dearborn, Michigan. Your Editor was present at this performance and was astonished by the playing of the anonymous pianist, According to a statement by his mother, condition. He previously had been a musician and teacher, but had been unable to play for some time. After help from a music teacher on the staff of the hospital, he resumed playing and in her voice, said that only a few months before, performed works of Chopin, Liszt, Mozart, and he was incapable of saying any words. Rachmaninoff before an audience composed of

ciation, then in convention at Detroit. It was extremely difficult for him to collect his thoughts and to utter simple words, but Dr. Altschuler made clear that his improvement since taking music lessons had been extraordinary. The pianist had formerly been a reader he entered the hospital in a distressing mental of ETUDE. His mother introduced the writer as Editor of ETUDE. After about a minute, the patient's face lighted up with keen delight and

he muttered "ETUDE." His mother, with tears

weaknesses . . . the same kind of shortcomings that bordered on his own, the same emotional instability. He began to write, write, and write, for hours on end. His doctors became interested. Dr. Ira Altshuler, head of the group and musical therapy departments at the Wayne County General Hospital, became acquainted with the little Skid Row patient and talked with him for many hours. When he discovered the patient's avid interest in Tchaikovsky, he knew he had found a bridge that might let him find the

sian composer, he discovered after a fashion, was the little patient's standard of comparison for everything in life-musical or otherwise. Things were like or unlike Tchaikovsky. He had a theme written much in the style of Tchaikovsky and it represented to him at least his mixed emotions toward his mother.

It kept coming back, Dr. Altshuler explained, as the patient hummed or tinkered at a piano in the ward. Thus the man who is inhibited through fear, shame, or pride, and tries to cover his emotions, reyeals his real thoughts and emotions if he happens to be a composer. In the wake of that discovery, it was no great task to interpret the Skid Row patient's personality, to find what he struggled vainly to hide.

A Gradual Awakening

Dr. Altshuler began with the simplest of melodies and advanced his patient into the field of harmonics. As the patient advanced musically, he also advanced emotionally, and was more and more able to see for himself where his troubles in a large part reposed.

Then from the nerve-shattering discords of midnight on Skid Row came the symphonic picture of a haunting melody . . . and only recently it was played by eighty skilled musicians, composing the Detroit Symphony Orchestra, who rendered the first movement of the symphony known as "Eloise,"

Composed in a large part by the violent little man who was once known as the scourge of Skid Row, but who now has fully recovered his sanity, it will be a tonal picture of what happens when the normal and abnormal in the mind of normal man clash. As music it has won the admiration of all musicians who have heard it. Moreover, as a demonstration of the powers of musical therapy, it has won the interest of psychiatrists and scientists in many sections of

On the most part, the music tells the story of the inner conflict. Only one of the four formal movements of the symphony was presented, but in the ten or twelve minutes it required, the story was well launched. It opens with a simple little theme, the World War I song, Pack Up Your Troubles . . . a number used frequently in music therapy at the hospital; gay, sweet, and rhythmical, the very title has a decided lilting air which is good therapy.

It is morning, and the patients are awakening. Then come the strange mutterings, the confused clashings, the angry protests, the wailing of despair, as the disturbed patients fight against reality. There are fear and terror and hate in the symphonic picture against which the little theme must fight, call and coax, offer help and peace . . . There is small doubt that (Continued on Page 442)



MUSIC THERAPISTS AT WORK

This picture was made at the Wayne County General Hospital at Eloise, Michigan. It shows a group of music therapists at work with mental and neurotic patients. The law does not permit the publication of portraits of patients.

HE first "must" for the young pianist is a good start. Since my own start was made at three, I don't remember much about it, but my mother tells me that I was always playing around the piano. I would press down one key and listen intently to its sound before going on to the next. It seems I never slapped down a number of keys in a group. When my mother found I had absolute pitch, she began teaching me, using elementary books. A year later, she took me to James Woodward King, who found me ready for more advanced work. During these years, Mother always practiced with me, making practice a pleasure. She felt-and so do I-that good practice habits can be established by eliminating the feeling of loneliness. Talking about my work while I worked and feeling that my mother was there to help and encourage me, was a wonderful thing.

The Problem of a Small Hand

My greatest technical problem grew out of the size of my hands. At the start, I could not span an octave, and so octaves were avoided. By the time I began to play octaves, the rest of my general technique was fairly well developed. To compensate, I stretched my hand by pressing the thumb and index finger (also thumb and fifth finger) against any flat surface. Naturally, this need to stretch inclined my wrists to stiffness. I have overcome this by keeping my wrists as relaxed as possible, and by centering hand movement in the hand and wrist only-not in the arm. The only other problem has been double-thirds-a difficulty to all pianists! The "jumping thumb" is always ready to make double-thirds uneven. Here my chief aid has been frequent repetition of double-third scales, especially chromatic minor double-thirds. Generally speaking, the acquiring of a smooth, even technique is aided by turning, or rotating, the whole hand, during scales, runs, and arpeggios, in the direction in which the passage is going. This makes an immediate improvement in the equality of sound of all the notes. In the early days, it seems necessary to practice each hand separately; but as technic improves and interpretation grows increasingly important, too much practice of this kind tends to produce a pedan-



PAULENA CARTER

Problems of the Young Pianist

A Conference with

Paulena Carter Sensational Young Pianist and Composer

by Jennifer Royce

gan music study at the age of three, with her mother, a capable pianist. At four, the child was ready for advanced study under James Woodward King, and gave her first broadcast that year. was soloist with the Stockton Municipal Symphony; and at nine, won the Hood Scholarship at the Philadelphia Conservatory of Music (the next youngest competitor was seventeen), coaching with Olga Samaroff and winning the same scholarship the next year. She studied harmony, counterpoint, orchestration, and composition with Dr. Mary Carr Moore, and coaches with Max Rabinowitsch. At thirteen, Miss Carter accomplished several feats: she won First Prize

Born in California in 1930, Paulena Carter be- in the Los Angeles Philharmonic Young Artists group under Alfred Wallenstein; earned a first prize and performance for her composition. "Cinderella Suite"; was graduated from high At five, she wrote her first composition; at seven, school with a scholastic average of 99.2; and entered professional music. At fifteen, she had her own radio program. Miss Carter has appeared as recitalist, as soloist with leading orchestras, and as featured star on many network radio shows, in addition to working as a member of the California Junior Symphony, and composing She was recently starred on ABC's Meredith Willson program. Miss Carter lives with her parents, in California. Her hobby is fencing.

tic reading. At present, I reserve each-hand-alone practice for the figuring out of fingerings or special

I keep the mornings for my best practice efforts. After warming up with scales and arpeggios, I begin serious work on pieces. And I feel that "problem

passages" from the works themselves offer the best material for technical study. After all, each new piece contains literally dozens of "exercises," if they are recognized and studied as such. When each new piece is explored for such exercises, the technical resources acquired, after a period of time, are practically unlimited. Certainly, scales and other basic techniques must be thoroughly mastered-but in addition, each new piece should be regarded as a potential gold mine of further valuable drills.

My own method of learning new works is to begin by sightreading the piece as a whole (or the full first section or movement of a longer composition). This gives me an over-all picture of the musical and technical problems involved. I then select the most difficult passages and practice them as exercises. After the hard places are mastered, I read through the whole work several times more. By then I usually have it pretty well blocked in, and it remains only to polish it, for evenness, phrasing, and nuancing. Also by then, I usually find that I have memorized the work. When works are not so readily memorized, I find it useful to study them section by section. away from the piano, memorizing chord formations, melody line, and so on. The best memory aid, though, is concentrated repetition. One should always know exactly from where one moves, and to where one is going, However. I think the real problem in memas what can happen to even a wellmemorized piece when one plays it before an audience. Hence I think it

memorized work on your parents or friends. This will bring out weak spots you did not realize were there. When these passages have again been thoroughly practiced, one feels much surer about playing the work in public.

Building Musicianship

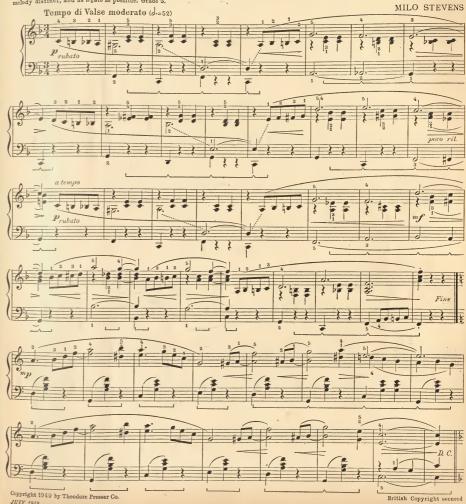
I think the greatest purely technical problem of the young pianist today is the tendency to become percussive—to play all works, even lyric lines, with a hard and brittle touch. The percussive tone has its place, of course—but there seem to be lewer and fewer pianists who can play Mozart, Scarlatti, Chopin, and similar composers, with the delicate, almost lragile interpretation they require. Here the cure lies not in the fingers alone, but in the ear and the brain!

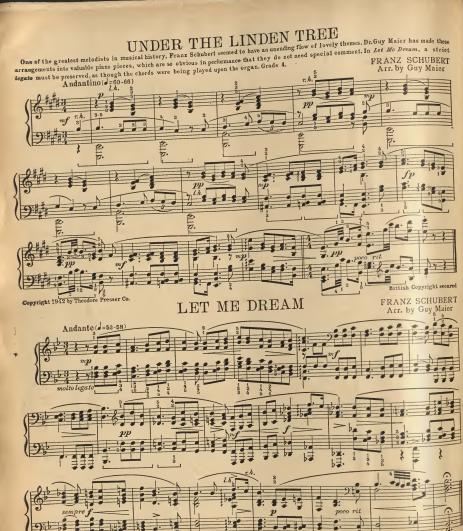
I have spoken thus far of technique-but there are other matters to keep in mind. Most important of these is the building of sound musicianship. No matter how lluent his fingers, a pianist is not a musician until he has a thorough knowledge of harmony, counterpoint, canon and fugue, form and analysis, and some orchestration and composition. This requires not only study, but an aware listening-out for what one can hear and absorb in Bach, Beethoven, and other great music. The acquiring of musicianship, however, is by no means a separate thing, to be explored apart from playing. It comes out in playing in my opinion, the greatest purely musical problem is the perfecting of phrasing-the building, rounding and shaping of phrases. After all, technique is only the means of expressing musical thought and meaning-the thought and meaning are made to sound through the phrase. Therefore, no matter how fluent your technique may be, it still remains to give an artistic interpretation of the notes, for beauty and

Another help to musicianship is sight readingwhich enables you not only to master your own work more intelligently, but also to win a wider acquaintanceship with all sorts, types, and "schools" of music. The value of being able to sight read and to learn new pieces quickly, has been brought home to me by my work, these past three years, with Meredith Willson. On his program I played not only a standorizing is not actual memory so much and concert repertoire, but also classical arrangements of semi-popular and popular tunes. These arrangements were written for me each week, but I did not get them until the afternoon or the evening of the very important to "try out" a newly day before the broadcast. (Continued on Page 456)

CRIMSON CARNATIONS

An intriguing valse meledy, which will be sure to please third grade pupils. The dotted lines indicate the direction of the meledy. Always make the melody distinct, and as legato as possible. Grade 3. MILO STEVENS Tempo di Valse moderato (d.=52)





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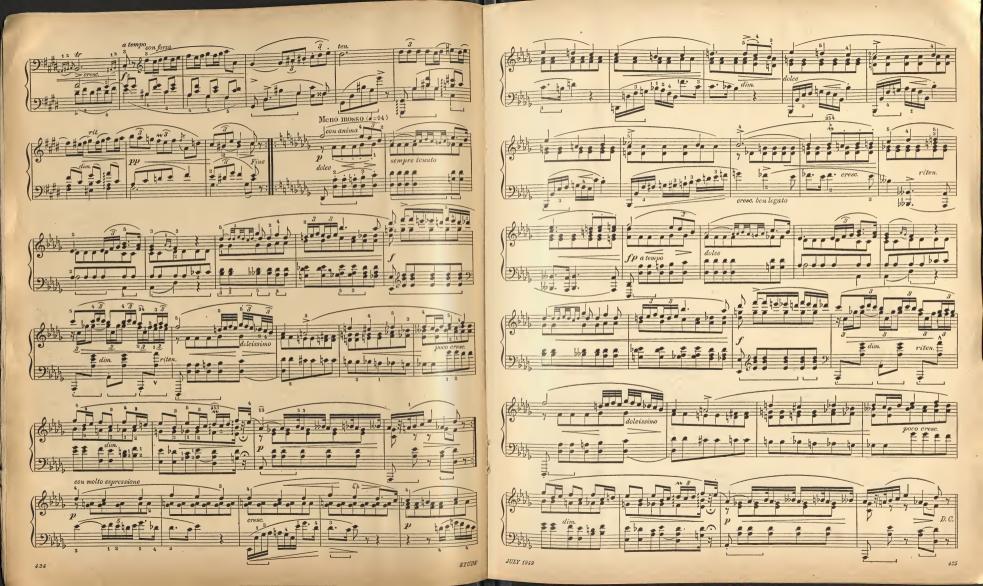
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POLONAISE

The fiery, trumpet-like note at the beginning of this very dramatic work sets the scene for one of Chopin's most exciting compositions. The third movement, in D-flat, provides a kind of pacifying and lighthearted repose, which must be performed very expressively to the end. Grade 5.



JULY 1949







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Before playing the right hand part of this attractive little piece, play the left hand part with the sustained dotted half note and the staccato chords, until the background becomes habitual. Grade 3½.

WALTER O'DONNELL













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A SOUTHERN AIR

Miss Wright's compositions are so facile that they seem to fall under the fingers. Play the work easily and complacently, as though reciting it. N. LOUISE WRIGHT Grade 3.







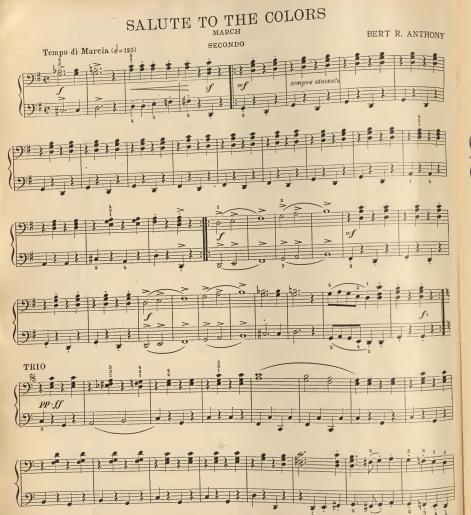




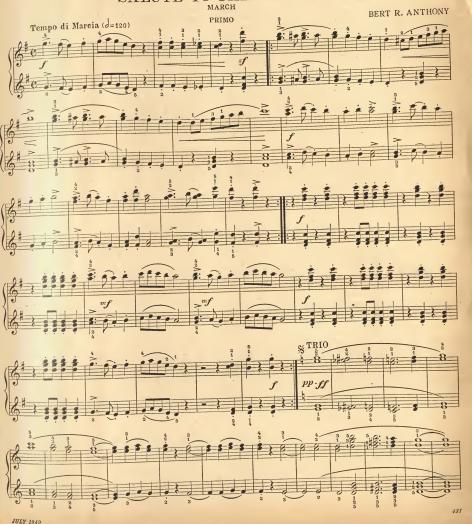
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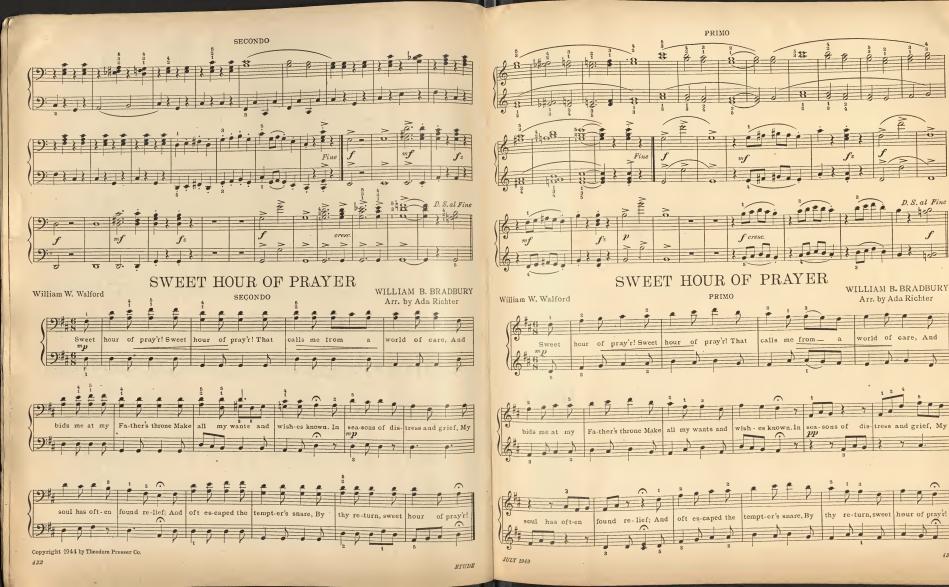


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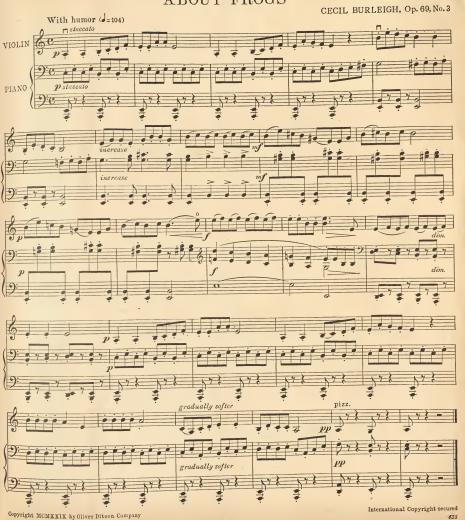
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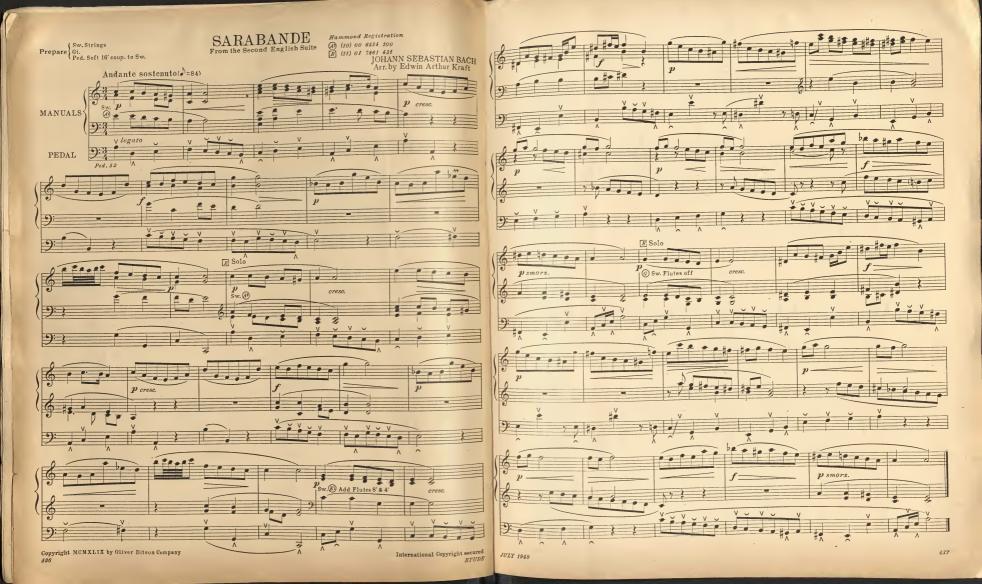
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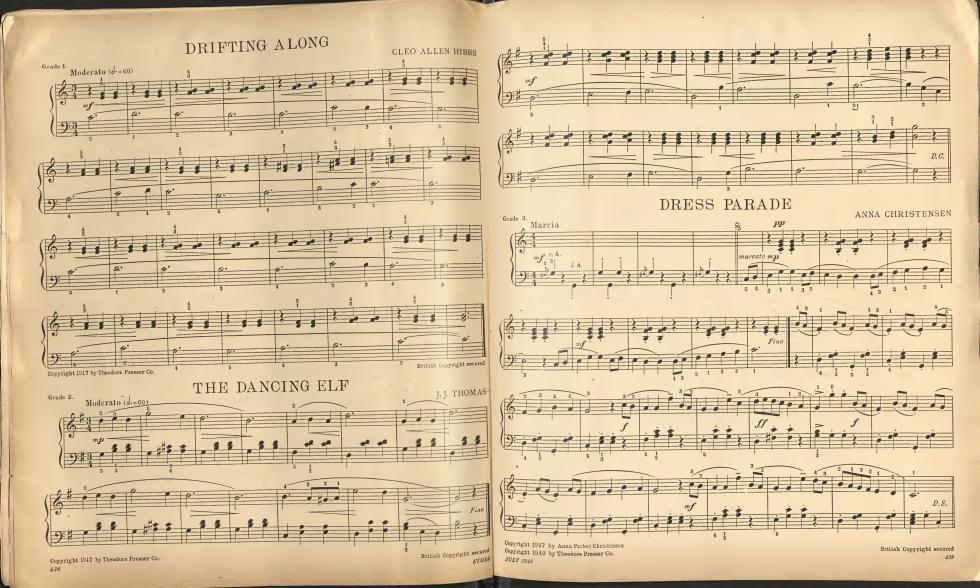




ABOUT FROGS











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Franz Schubert

(Continued from Page 404)

deep, constant grief has brought to him, with gently rustling accompaniment and deep, constant grief has along to remain forever a surprising climax-all of which Schuand of the source of the sourc simple, serene, aspiring. Note that it is He sings of the faithful, old tree standsimple, screne, aspiring. Fore that it is the sings of the faithful, old free stand-in the major tonality as is also the tragic ing by the well, a comfort in times of

stanza here given. The piano score is peace. To develop an adequate top melody tone distant bell tones, scarcely audible. I recommend practicing the piece withand leggierissimo.

"The Linden Tree"

chordal style. As the melody soars gently to give the full flavor of the original over the harmony, the poet sings poign- song, which consists of three repetitions and of the premature ageing which of the except, (one partly in minor) and of the premature ageing the bimorphism of the control of the original over the control of the original over the control of the original over the full flavor of the original over the original over the flavor of the original over the full flavor of the original over the original over the flavor of the original over the original ove sorrow, an inspiration for happy moods The text of Let Me Dream, taken from ... and even now, old and worn, exiled Goethe's "Wilhelm Meister" has always and forced to wander in darkness, the seemed to me a summing up of Schu-seemed to me a summing up of Schu-poet still hears its gentle rustling as it bert's bitter life. The original song con-murmurs, "Come back here, beloved sists simply of one repetition of the companion, for here you shall find

stanza nere great as Schubert wrote it; In playing the excerpt be sure to avoid the singer sings along with the top voice excessively articulating the melody. Genof the accompaniment. Be sure to over- tly "tenderize" those repeated B's and hold slightly all longer notes, especially G's . . . "Inhale" the first two measures the dotted quarters . . . change damper of each phrase strongly, then "exhale" pedal scrupulously . . play the pianis the third and fourth softly. Play all the simo very faintly and dreamily . . pianissimos which appear in every fourth Broaden out in the climax . . . Take measure like soft rustlings. The final plenty of time for the final phrase . . . measures, too, should emerge as faint,

To create a more complete effect, I out pedal, and playing only the top advise pupils to play the excerpt to the tone very strongly legato; the other notes end, then to repeat the first eight measof the chords are played staccatissimo ures softly (with soft pedal!) and finally, instead of continuing the eighth measure (after the first half note, "E") to play again the last two echo-bell measures of This excerpt, simplified for inclusion the piece . . . this time ppp. . . . Next in the "Pastels" book does not pretend month . . more Schubert.

Etude Musical Miscellany

(Continued from Page 405)

Once when I was sketching a woodland, fooll" Once when I was sectioning all wood and its separated us, his large, broad-brimmed, grey felt hat under his arm. Having reached the top, he threw himself down the word was a second of the control of th under a pine tree, and gazed for a long Mozart: later on, I would say, Mozart

lazy fellow."

Roth of Markneukirchen. It was four- muscles. teen feet high; its body was seven feet high, and the top of the body three feet and four inches across. "The Musical formance of "The Messiah" in Dublin, Courier" of July 4, 1906, which reports he was disgusted with the poor sight the story, states that the monstrous in- reading of the chorus. He turned to the strument was intended for use by the manager and asked angrily, "Didn't you Chicago Symphony Orchestra.

In 1885, an Arab chief attended a performance of "Faust" in Paris. "What that they could read at first sight." mused me most," he said in an interview, "was one of the musicians, seated a little higher than the rest, who played on an invisible instrument with a stick."

Deum for the first time, he cried aloud in brilliant idea came to his mind. He took the first mistake is a blundering fool!" "Hommage à Debussy."

times he stood still, a piece of music The chorus sang their best but Handel and a pencil in his hand, as if listening, himself got so excited that he forgot to how he looked up and down, and then beat time properly. He stopped abruptly wrote something on the music paper . . . and blurted out: "I am a blundering

and I. Now I say simply, Mozart."

Laziness and industry are relative con- A novel way of cultivating the sense of cepts. When Donizetti was told that it took Rossini two weeks to write the in the "Musical Magazine and Review" score of the "Barber of Seville" he said: in 1827, when electricity was the new "I am not surprised: he always was a and exciting experimental science. It suggested that instead of a metronome, an electrical machine should give the pupil The biggest double-bass ever made a non-lethal shock at the beginning of was manufactured in 1906 by one Otto each bar, so as to contract the finger

> When Handel conducted the first perassure me that the chorus could read at sight?" "Och, yes," replied the other, "Faith and I did, but I niver told ye . . .

Jaques-Dalcroze tells about a young composer who wrote a piece of music that sounded too much like a Prelude by Debussy. What to do? Rewrite it? Or When Handel was rehearing his Te throw the whole thing out? Suddenly, a excitement, "Gentlemen, he who makes the manuscript and wrote in large letters



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The Charms of Operetta

(Continued from Page 411)

acting is closer to that of the dramatic stage than to that of opera-more natural, fewer wide gestures, and so forthand the techniques of the stage are of greatest importance. Personal appearance is another thing that counts for more in operetta than in opera. By this I do not mean that only great beauties can hope for an opportunity. I mean, actual present, operetta is a charming rather, that the general illusion must be thing to love and-alas!-to leave. preserved, quite as it is on the stage. In my young days in Philadelphia I used often to go into the old opera house, which was just across the street from where we lived. I shall never forget the performance of "La Traviata" I saw there. Mmc. Tetrazzini sang the Violetta, and sang the rôle gloriously-but it was cept the illusion of that most generously has spread to most foreign countries, and proportioned lady's dying of consumption! In operetta, Tetrazzini wouldn't showasa-whole would have outranked charging extortionate fees, many times even her superb voice.

Thorough Musicianship Necessary

As to the background for operetta, there is no difference between it and a background for opera or concert work. music study, and many of them call their The candidate must have a fine voice, thoroughly trained; a wide knowledge ever, are quite different from the isolated of music and musical schools, types, and sylvan and lake settings of, for instance, so on; impeccable musicianship; and dissuch a great camp as that directed by ciplined control over voice, gestures, and Dr. Joseph Maddy at Interlochen, with ensemble cooperation. There are many three thousand students, from every state students and young artists in this coun- and half a dozen foreign countries. try who possess these qualifications, and ETUDE advises all of its readers to my suggestion to them is to break into secure the most dependable information some small operetta company, there to possible about the camps they plan work, to learn, to rub off the corners, attending. This information, with referand to prepare generally for opera or ences, should be willingly given by the concert work.

Here the acting ability which is so essential on the operetta stage, is rather a liability than an asset. Acting that is not seen doesn't count; indeed, it can even harm the balance of the performance if the cast members move around before the microphones. In radio, operetta is just another singing assignment—but, since the microphones can be cruel to less-than-excellent voices, only sure and the little Skid Row bundle of fury knew accomplished singers should apply for of whence he wrote, for the color and them. (By way of an aside, I believe harmony in the musical presentation are there is no such thing as a "radio tech- lyric and to the point. He captured the nique" in singing. Calculating the dis- struggle between the darkness of insanity tance from the microphones, and so and the dawn of sanity because he lived forth, is the task of the engineers; be- it . . . consciously and unconsciously. He yond that, the only vocal technique for had lived and breathed because of the radio is the best, freest, most limpid, battle that struggled within him. He was most natural voice production.) Radio is telling the traditional story of strife and not a field in which beginners can get struggle . . . his own experiences to be experience; it requires the best and exact.

surest singing habits. is no special operetta technique. He ing his own personal analysis of the should be able to read and to play any valiant struggle through which the and all kinds of music. Indeed, many patient fought his way back to reason, of the players in our ranking orchestras. One fitted into the other like a jigsaw accept extra work (as substitutes, during puzzle . . . everything in its place, a their free time) in radio, where they place for everything. play their familiar symphonies, popular tunes, operetta-anything that comes phony take the bizarre story of the

wide experience as an over-all producer (as well as a musician). He needs to know Tchaikovsky" is applicable, and it holds acting, staging, lighting-everything. He infinite hope for redeeming minds lost assumes as many responsibilities as does in darkness from life's strife and woe.

the conductor of opera, but they are different. His chief task, perhaps, is the integration of musical elements with stage elements. Hence, the musician who is not thoroughly familiar with stage requirements is out of place in operetta. On the whole, American operetta is a delightful and rewarding field, combin-

ing as it does the elements of music and the stage. It is perhaps the finest training ground for later work on the stage. But as it exists today, it is wiser to approach it as a stepping stone. What television will bring, who can say? For the

Summer Music Study in the Open

(Continued from Page 399)

some of the centers abroad have flourished, where their promoters have not tried to exploit American students by own nationals.

Many new music camps start every year, and it is therefore impractical to print a comprehensive list. Almost every university and college now offers summer

camp authorities. If you can, secure Radio operetta is not a good start! pictures of the camp.

They Called Him "Skid Row Tchaikovsky"

(Continued from Page 419)

It was Dr. Ira Altshuler himself who As for the orchestral musician, there wrote the melody and design, represent-

The three remaining parts of the symindividual to the very end where, musi-Turning to the operetta conductor, cally at least, promise is held out for the ideal arrangement is for him to have peace, happiness and the dawn of sanity. 'The story of the little "Skid Row THE

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O. What is meant by the term "tone deafness" and how has this physical defect been detected? There is no known cure, is there? What can a teacher do for a student in her charus who is found to be tone deaf, other than give the student responsible jobs in producing programs and operettas? I shall greatly appreciate your careful consideration of these questions .- O. R.

A. The term "tone deaf" is used to describe that aural disability that prevents a singer or instrumentalist from accurately producing with his voice or upon his chosen instrument, the different intervals of a composition he is singing or playing. In simpler words, "he cannot carry a tune." This defect varies greatly with the individual, but we have never met, in a rather large experience, any otherwise healthy, normal person, who was completely tone deaf.

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heater fire, is another question.

Sings in Public?

tion would be appreciated. I sometimes remember, When holding the music I try

singing is. Thank you kindly .- H. O. A.

A. The usual custom for the concert

singer and the recitalist, is to prepare her program so faithfully that she does not

inconspicuous book of words is sometimes

allowed. The reason for this is self-evident,

Her success with the audience depends not

only upon her voice, but also upon her

latest hair-do in order to look her best and

where an orchestra is used, holding the

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Tone Deafness. What Is It and How Is Are Many Methods of Singing Unnatural? What Is a Good Method of Singing?

Q. Don't you believe that on the whole great many so-called methods of voice oduction are unnatural and try to control the tongue, lips, and larynx I have been under the impression that the action of these parts of the anatomy is the work o involuntary nerves and muscles, and there fore, with no conscious direction of the

2. How does one go about finding a good teacher? Would it be safest to go to a con-servatory which is well known to the world? I understand that in a conservatory there are many different teachers with their own methods. How can one make a choice?-A. P.

One would scarcely classify the lips and the tongue as involuntary muscles Their action can certainly be controlled, and any idiosyncratic peculiarity discovered and studied, by looking in a mirror. The 2. Infinite patience, tact, and perseverance larynx is not a muscle alone, but a collection of muscles and cartilages with, of course, nerves to guide and control them. The pitch of a tone can be governed by not be done by singing in a chorus alone, though this may help, but requires the aid of an experienced teacher. 8. If the student of whom you write sings so out of tune that he annoys his neighbors in your chorus, and impairs the good effect. he should not be allowed to sing. Whether works of Dr. Carl Seashore and Dr. Douglas or not he should be given the job of pro- Stanley explain this phenomenon, and it ducing programs, operettas, acting as an might help you to read them, if your edu-usher, and so forth, or just attend to the cation in science is sufficiently advanced for you to understand them.

2. A method of singing is good when it Should She Hold Her Music When She proceeds according to the laws of nature and when the pupil's voice improves by its O. Please give me your opinion on soloists use. It is bad when it is unnatural and the

O. Please give me your opinion on sooius use. It is sold when it is imminished and holding a copy of music to sing from. I pupil's voice deteriorates by using it, it sing a great deal and can fill more engage.

5. A well known conservatory usually has ments on short notice if I hold a copy in some good teachers connected with several good the control of the contro Lucaters and they automed me to an it, our obstacts to flats or pupils, it you wish to I wonder if it was just to please me. Have choose a singing teacher, listen to some of always held my music when singing in a his best pupils. If they sing well, he is a large choir. Your opinion upon the music good teacher; if they sing badly he is not.

hold a little black book of words and any She Has Discontinued Her Singing Lesexpression notations I especially want to sons. Shall She Continue to Practice?

O, I am not taking vocal lessons at presto turn it carefully, so as not to detract from ent, and will not for six or eight months. I the occasion, whether it be a funeral, a have continued practicing some of my old medding, or in church, which most of my exercises. Would I be doing my voice harm if I practiced some exercises in a good book, and didn't take lessons at the same time? In your column I have read about "What the Vocal Student Should Know" and "The singer and the estimate, is to prepare the form shadest should know and. The program so faithfully that she does not Art of Singing." How can I get these books need to hold the music, although a small, I am a soprano and have had one year's training.-H. P.

A. It depends largely upon how proficient you have become during one year of study.
If you understand the principles of voice only upon her voice, but also upon her looks, her manners, and her personality. Therefore she wears her best bib and tucker, makes up her face, and has the locat hair do in order to have her best bib. production, if you can make a good tone and breathe correctly and say the words natest har-to in order to look net uses and comfortably and distinctly, you should certo delight he listeners. However if she is tailify continue practicing. If you do not
singing as soloist in a church choir, her practice, but let your voice lie fallow, you
costume must be simple, and her demeanor will most likely go backwards, so that when
modest and reverential. There she may use you resume your lessons you will have to comfortably and distinctly, you should cerher music, but she should be careful not spend considerable time bringing your voice to hold it so high that her face is obscured. up to where it was when you stopped your

2. In an oratorio concert, even in one lessons. 2. The book, "The Art of Singing," by where an ormestra is used, noung use 2, the Dook, the Art of Singing," by music is sometimes tolerated and the same Francesco Lamperer is an old and very might be said of weddings and funerals. As valuable book, written by a famous Italian a member of a large chorus, she must do singing teacher, while "What the Vocal as the director dictates. If the other singers Student Should Know," written by your hold their music, so may she. In an operatic humble servant, is an introduction to the See the Back Cover

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Christian Upsurge Through Music

(Continued from Page 413)

summent outget to make the position temporal and the difference of the music which is ways been poorly paid.

The clergy has become aggressive in ern man. What have the divinity schools with the experiences of its parishioners done to meet the needs of music worship Expanded music budgets will encourage asrequired forspiritual devotion? Has the good musicians to prepare for careers as church attempted to carry on a dynamic church musicians. Even though there are modern spiritual revival accompanied by budgets, special training must be made late nineteenth century music standards? available. Institutions of higher learning greatest medium for establishing a propalizing power.

ence. During this same period of time situation for establishing a good departthe entire civilized world has had more ment of religious music. good music drummed into its conscious - Director of Religious Music must be ness than ever before in the history of an official position in the church. It must civilization. Millions of people have mu- be a position of leadership. The director sical experiences today which were unmust be prepared to act both as organknown a century ago except to but a ist and choir director. An appropriate very small group of dilettanti. More good course of study should qualify him to

definite resistance to church worship, be- be broadly trained so that he is theologicause of some terrible musical perform- cally articulate and able to envision the ances found in countless churches of interrelatedness of religious art and all America on Sunday morning. Much of its manifested forms. He must be a fine the choir singing is, by comparison with musician, a dynamic leader, and one who gospel hillbilly radio singing heard on believes in the spiritualizing force of Sunday, a most unfortunate musical ex- music as a medium for helping mankind perience. The church cannot expect to search the good life through the Omniattract musically discriminative and in- potent Father.

sufficient budget to make the position telligent Christians if they find it diff. performed in the church.

The church will be forced to provide trying to meet the spiritual needs of mod-Has the protestant church forgotten its must provide curricula which will equip er mental set for spiritual devotion? The and directors of religious music. There church can ill afford to continue giving are but a limited number of music dea secondary emphasis to such a medium partments in institutions of higher learnas music which has incalculable emotioning in America who have the staff, phys-Today's communicant is religiously in- directors of religious music. It is more telligent, but he demands those emo- reasonable to expect that denominational experiences of which music is tional colleges by tradition and objective capable and are in keeping with his are better qualified to establish such procapable and are in keeping with his are octer qualified to establish side pro-intellectual experience. For approxi-mately three decades the radio has that is affiliated with, or is a division of poured an ever increasing amount of a college or university that has a divinity music into the ears of its listening audi- school would be an even more fortunate

music is heard today than ever before, do both. No real success will attend the Never before have so many church peo- candidate for this position unless he is ple heard so much good music outside a competent performer. His academic of the church. By any standard of com- and theoretical music study should be parison it is far better than that ex- of such a nature as to make him intelperienced by most of them a decade or lectually acceptable to the church and to his profession. He should have a high Many worshipers have developed a degree of musical competency. He should

Sight-Reading Helps

by Mrs. R. Doorenbos

Who shrinks from reading notes. he probably is with arithmetic.

Many of these children soon get discour
l have a great deal of patience with

this trouble rests with the oculist. some people to want to read from right er's watchful eye. He will get used to it to left. Unless such a child showed un- in time. usual musical gifts, it would be best not One boy whom I had on this sightto bother him with music lessons until reading diet seven years ago plans to he had been in school a year or two or enter college next fall majoring in music three, and had the left-to-right eye move- Two little girls have been salvaged more ment fairly well established.

is slow to learn his lines and spaces. He themselves and others. may have fine rhythm, a natural feel for The problem is psychological and calls photographic memory for melodies. But genuity.

E VERY teacher sometimes gets a pupil he is just slow to learn note-reading, as

aged and quit music lessons. A little these youngsters, and work very hard for analysis of their problem might salvage them if they have most of the other muquite a number of these non-readers. In sical gifts. I have devised a staff drill considering this question three possible card which is like a game. I play the reasons for the difficulty present them notes they know while they write them selves. The first is defective vision, which on the staff, working out to notes just causes persistent eye strain and nerve above and below those they have already strain in following a line of music. Such memorized. Last, but far from least, we a child may misread a note and play it devote perhaps a third of each lesson as he sees it-wrong. The remedy for period to easy sight-reading-things quite simple for the hands, but requiring the The second reason is the tendency of youngster to note-read under the teach-

recently and will reach the point where The third cause is simply that a child music will be useful and a pleasure to

harmony, absolute pitch, and a nearly for much patience, kindness and in-

ARGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

of one hundred and seventy-five. I would like the names of reputable manufacturers, and a suggestion as to registration. We do not require many solo stops in our service, but want a good selection of flutes.

A We are sending you the names of firms, giving the size of your structure, and they will submit suitable specificaresentatives. One recognized authority suggests the following specifications for

Swell: Diapason 8', Chimney Flute 8', Salicional 8', Dulciana 8', Harmonic Flute 4', Cornopean 8'.

Pedal: Bourdon 16', Lieblich Bourdon keyboard from Middle-C downwards, 16' Gedeckt 8'.

Faffat minor.

of Peery's "Modulation," which covers affect the upper part of the keyboard. with a range of two and a half octaves, this subject very concisely and prac- Better check on this first to see just what from CC to F above the second ledger tically. We are sending you an example range each stop covers. We notice a disshowing one form of modulation from tinct lack of 8 foot stops, as compared C to E-flat minor. with an over-abundance of 2, 4, and 16

the theater organ. The Clarion is strong, and I would like to know how to use it as a solo reed. What combination for accom-Clarion? I have used it to good effect in more useful. The Harp Acoline makes Handel's "Hallelujah Chorus," but haven't a very nice background for a solo stop discovered how to use it as a solo. Also such as the Clarabella, but the Harp would like information on the magazine Aeoline so used should be played one Diabason.

to say just which were on each of the could be used for the melody part, but two manuals, so that our suggestion re- unless you have a Dulciana, you would garding an accompaniment for the Clar- be obliged to use the Viola Dolce ion might run into the possibility of (played an octave lower) for the harthose stops being on the same manual monies. The Pipe Diapason would probas the Clarion, in which case of course ably be too heavy, but you might experiyou would have to follow the general ment with it. In playing the selections idea, choosing similar stops on the other "straight" (without special solo effects), are not too soft. We would suggest the of the selections you have listed would Viol d'Orchestre 8', Viol Celeste 8', Flute seem to warrant the 2 foot stops, except 8' and 4'. If the Clarion 4' is used also, as mentioned above. The full organ you might add the Octave 4' in the accould be used on the Mendelsohn companiment. Even the Open Diapason March, and the Lohengrin March should 8' might be used in the accompaniment be of about medium volume, and not if it is fairly subdued, as is sometimes much added to the 8 foot stops.

Q. Our church is contemplating the pur-clase of a new organ, and would like in-ignation and suggestions. The church is formation and suggestions. The church is a frame structure with a sealing capacity be of such supersecondarily. if played by a trumpet. Full information was the first bass to have a compass of regarding The Diapason may be ob. recorded historical note. The most fason Boulevard, Chicago 4, Illinois,

some reputable organ manufacturers, in-cluding the one you mention. We suggest that you write to several of these very softly, with the exception of the wedding marches. The organ contains the foltions for such a building, and prices. Viola Dolce 4', Octave Complex, Vox Hutions for such a building, and prices. Viola Dolee 4, Octave Complex, Fox HuAfter examining these, you could conmana, Cello 16, Cremona 16, Flute 4,
est to your requirements, and possibly Pipe Melodia 8 (One stop 1 have not inarrange for consultation with their rep- cluded because the name has been torn off). Could you list the stops which should be used when playing the following: Rosary, Nevin; Sweetest Story, Stults; I Love You -C. J. D.

and those on the right of center affect the keyboard from Middle-C upwards. the first named stops-down to Viola nata" entitled "Aci, Galatea, e Polifemo." feet. This gives you very little balance, Q. Here is a list of the stops on an organ and makes it very difficult to get any I use (stops are listed). This organ is in a satisfactory effects. It is to be hoped that don, in 1721. He also created the bass church, but it has no couplers. The man-the one you have not listed is an 8 foot parts in many of Handel's earlier operas, uals are labeled Swell and Great, like the Dulciana, which is definitely needed for Certain Russian singers are carefully but a little general suggestion might be or even two octaves lower than the harit in the accompaniment by stops that and the 16 foot stops sparingly. None effort.

Unusual Bass Voices

by Dr. Alvin C. White

THE bass voice, the lowest of the male voices, is generally divided into bass and basso profundo. These two ranges rival in some cases the compass of the sopranos and tenors. This is rather surprising, especially when we consider the heavier organisms in the former cases. The Rev. John Gostling (1650-1733),

tained by writing to their offices: 1511 mous singer of his time, he was a gentle-Kimball Building, Wabash Ave. & Jack-man of the Chapel Royal, London, England, a sub-dean of St. Paul's Cathedral. His range extended easily down to CC, Q. I am to play the music for a wedding on the second ledger line below the bass staff. Henry Purcell who wrote for him his anthem, They Who Go Down to the Sea in Ships, wrote down to EE and DD. This was inspired by Gostling's deliverlowing stops: Pipe Diapason 8', Harp AeThis was inspired by Gostling's deliveroline 2', Violina 2', Sub Bass 16', Viola 4', ance from a storm which overtook him while on a voyage in Charles II's yacht. Gostling was a prime favorite at the court of Charles II. Later he participated in the coronation ceremonies of James II and of William and Mary, It is stated that Charles was so partial to an organ of small dimensions:

Great: Open Diapason 8, Chimney

Wedding March, Mendelssohn, Ave Mar, Irial;

Bud; Indian Lore Call, Frind;

wedding March, Mendelssohn, Ave Mar, may talk as much as you please of your

Wedding March, Mendelssohn, Ave March

may talk as much as you please of your

nightingales, but I have a gosling who excels them all." On one occasion the king gave him a silver Easter egg with A In an organ of this sort the stops a remark to the effect that he had heard on the left of center usually affect the that eggs were good for the voice. The egg was full of golden guineas.

The most celebrated basso of the Q. I should like to know of a simplified to know of a simplified to plan for modulating from one key this would apply to your instrument to another—for example, from 0 m key to with this in mind, it is probable that the probable eighteenth century was probably Giu-Dolce-would cover the lower part of the which was produced in Naples in 1709. A. We suggest that you obtain a copy keyboard, and from 'Cello on would It contains a most remarkable bass solo line over the bass staff. Boschi is said to have later sung the part of Polyphemus in Handel's cantata, "Acis and Galatea," which was produced at Canons near Lon-

regular organ, and not in the manner of soft effects. We should hardly like to set trained to produce the extreme low up any arbitrary formula of stops for tones, and the contrabassi of the Russian the several numbers you expect to play, Church known as octaven descend to GGG. In 1843, when three generations of Russian Jews performed in London, the grandfather of the party descended

An eminent physician, lecturing bemonies call for in the score. In the Schu- fore the Academy of Medicine in Paris, A. In listing the stops you neglected bert Ave Maria, the 'Cello or Cremona declared that the bass voice requires more energy than any other. He found in investigating the work of singers and orators that in order to produce the same impression upon the ears of an audience in a hall, a bass voice requires about eighteen times more power than that of the baritone or the tenor. He also found manual. The Clarion being particularly it would be well always to use the 8 foot that men are always more fatigued than strong, it would be necessary to balance stops, add the 4 foot stops for brilliancy, women and children by similar vocal

> The following three songs are said to be written in the lowest possible register for the bass voice: Mozart's O Isis and Osiris in "The Magic Flute;" Gounod's Slumber Song in "Philemon et Baucis;" and Lehman's Myself When Young,

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Musical Leipzig of Yesterday

(Continued from Page 409)

calling for Mendelssohn and singing the German equivalent of For He's a Jolly Good Fellow.

COMPANION SERIES - Book I

Moscheles visited the Mendelssohns for eight days in October that year and sent his wife notes on the whirl of social and musical activity in Leipzig. One evening they went together to a party at the Schumanns' home, where "Madame Schumann played my trio and Mendessonin's in a consummate way. David cussonis induces over the observable accompanied, and as a finale I was made which "gave it the fire, tenderness, and for Mendelssonh was at time in ruffina".

The state of th were given by David and Kistner, and the Mendelssohns "gave an evening certo and Studies. To end up, Felix tel pianos . . . It was so pretty to watch pano, and we extemporate together as the must began doing the mones for who was Kapelinesiser at the Court mann to escape with his family at night, a finale, a production quite as good as the various guests, and taking care that Theater. And Schumann's spirits were not returning until the royalist soldiers our last effort in London." Their friends everyone had refreshments offered them." much lifted the next year by a visit from and the next villa had stronged the un-Mendelssohn, wrote of them:

it up on high or to keep it balanced oring and tame as a plant tribude to discount or discount of the distinctly music concerts, and the high call in mid-octaves with delicate touch, was tremendously popular, not only for Scandinavian character of his music, and circle of musicians.

Then the other would take it in hand, start it on classical lines, and develop it with profound erudition, until per-

delssohn's influence over the orchestra,

the brilliance of his playing, but also because of his great personal magnetism. But he belonged to a different school of music from the more conventional Leipzig group, and most of his excessive showmanship was lost upon them. Schumann wrote of his coming to Leipzig "like a flaming meteor," impatient because there were not enough countesses in the audience, with a distasteful arrogance and yet a compelling charm. "How extraordinarily he plays!" he told his wife-"Boldly and wildly, and then again tenderly and ethereally! I have heard all this. But, Clarchen, this world-his world I mean-is no longer mine. Art, as you practice it, and as I do when I compose at the piano, this tender intimacy I would not give for all his splendour- sudden death in May, 1847, Menand indeed there is too much tinsel delssohn's friends were "struck with his about it." At another time Mendelssohn regretted "all sorts of lamentable misdemeanors" committed by Liszt, in "the tomfool pranks he played not only with looked forward to a "glorious" winter the public-which doesn't matter-but with his friend Rietz, the 'cello imprewith the music itself," taking liberties sario engaged to conduct at the Gewandwith the works of the great masters.

A Dream Come True

tory in April, 1843, was for Mendelssohn thrown into a panic of distress. a dream come true, for he had urged its with him were Schumann, David, Haupt-year their relationship had been strained man, Pohlenz, and Becker. That spring because of the appearance of an article lured to Leipzig by the promising young Zeitschrift." Even though Schumann was house, after playing the "Kreutzer" So- delssohn's death, the Leipzig group held nata with his host, he sat down beside a service in his memory, at which every-Schumann, who had been quiet and pen- one wore mourning. sive all evening. Then the composer Not long after this Leipzig felt the patted his knee and, pointing to the impress of political upheaval, for France's stars, asked gently, "Do you think they Revolution of 1848 had repercussions

tal break that was to mar his last years. chestra, who were receiving no pay. The doctors insisted that he hear less A volunteer guard was organized in music, which he said "went through my Leipzig, as activities in Dresden reached haps the two joining together in new nerves like a knife." In Leipzig that was a high pitch. Moscheles wrote with and brilliant forms, would triumph impossible, so at the end of the year alarm: "A Schroder Devrient, a Richard antly carry it off to other spheres of 1844 he gave up the editorship of "Neue Wagner, haranguing the Dresden peo-Zeitschrift" and moved to Dresden, ple! What can it lead to? Alas! we were At the Gewandhaus concert Moscheles old lost longing for music, there is so the barricades were raised in Leipzig. was in "ecstasies" because of Men- little to hear! It just suits my condition." and one of the worthiest citizens and He did not much mind leaving Leipzig, our excellent friend, was shot dead by a A similar royal reception was given his friend Niels Gade, who for five years rising. duets, done with such gay good humor, the many noted musicians who visited was a member of the Leipzig circle and The center of the stage was now shiftduets, done with such gay good numor. the many more independent independent of the stage was not where Moscheles's son Felix, the godson of Leipzig during these years. Franz Liszt whose opinions on musical matters were ing from Leipzig to Weimar, where was one of the performers at the Ge-so congenial with Schumann's own. List was championing the cause of Wagwas one of the Piston season and was Gade had taken Mendelssohn's place at ner and the "New German" school. But "A theme started by one was caught; given an equally elaborate musical party the Gewandhaus for one scason and was Leipzig's place in the annals of music up as if it were a shuttlecock; now by Mendelssohn. Liszt had recently be- such a devotee to his style that some was secure, a place insured by its top-

-As Mendelssohn's duties in Berlin became less demanding he again made his home in his beloved Leipzig and was greeted with the usual enthusiastic applause when he returned to the Gewand haus in October, 1845. During that season Jenny Lind, whose friendship with Mendelssohn had begun in Berlin, made her first appearance in Leipzig, and Clara Schumann returned for a concert, playing her husband's Pianoforte Concerto in A minor, which made her "happy as a king at the mere thought of playing it with the orchestra,"

Mendelssohn's Last Days

After the shock of his sister Fanny's paleness when he conducted or played; everything seemed to affect him more intensely than before." In the fall he haus, and a full schedule of musical activity before him. But he lacked his old fire, and the end came after a stroke on The opening of the Leipzig Conserva- November 4, with musical Leipzig

Schumann composed Erinnerung in creation as early as 1840. On the staff memory of his friend. During the past a newcomer joined their musical circle, criticizing Mendelssohn in the "Ncue institution. This was oseph Joachim, no longer connected with that journal only twelve years old but already disand could hardly have circulated a "displaying the exceptional talent that was creditable story" concerning one whom to make him the leading violin virtuoso he idolized, Mendelssohn apparently felt of his day. Mendelssohn was at once attracted to the earnest youth and became understanding had never been cleared his close friend. The boy also became up. Schumann felt the loss intensely of intimate with Robert and Clara Schu- "him who was the best of all." A year mann. One evening at Mendelssohn's later, on the anniversary of Men-

know up there that a little boy has been throughout Germany. Musical activity playing down here with Mendelssohn?" was concentrated upon benefit perform-Schumann's health was increasingly ances for impoverished artists and on poor, with foreshadowings of that men-raising funds for the members of the orwhere he wrote, "one can get back the soon able to answer that question when

delssohn gave a Fête in the Gewandhaus serve the King of Prussia. Although Dres- because of his revolutionary writings in honor of Moscheles, to which "there den did not compare with Leipzig as a and activities that he left for Switzerwere about three hundred connoisseurs musical center, it could already boast the land and Paris, remaining in exile for party, when David squared paying was not about the three Harpresence of two outstanding musicians—eleven years. A resolution in Dresden, Hiller, who for five years had been con-requiring all able-bodied men to fight called for my repertoire of tricks on the Mendelsohn and his lovely wife, before ductor of its concert series, and Wagner, for the revolutionary cause led Schupiano, and we extemporized together as the music began, doing the honors for who was Kapellmeister at the Court mann to escape with his family at night.

up as it it were a nutricioci; now by accessions have controlled by the op-one of the players would seem to toss gun the concert tours which were to critics have called him "Mrs. Men-ficience on the players would seem to toss gun the concert tours which were to critics have called him "Mrs. Men-ficience on the players were to the concert tours which were to critics have called him "Mrs. Men-tic up on high or to keep it balanced bring him fame as a piano virtuoso. He delsohim"—this, in space of the distinctly nual concerts, and the high calibre of its

Dhil. Saltman -

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(Continued from Page 417)

will sharpen his critical judgment.

Learning, like culture, grows slowly, are in too much of a hurry. They are trying to acquire quickly the musical background that took generations to develop in Europe. It is as though they food they have swallowed. This is detalented student, like the mature artist, in demand. Whatever may be his tem needs much time alone with himself. Not perament and ambition, the young vio merely to practice, but to think, to meditate, to bring his inner forces again into provided always that he studies intelliwalks in the country, to come close to the music. Nature, can do much for the student,

Technical problems? The vibrato, of course! It is always of first interest to every ambitious student, for he knows, or instinctively feels, that through it his own personality finds its way into his tone. Some pupils have no vibrato; others have a vibrato that is stiff and and finger movements; but with students ally, they have such poor listening habits such as I have mentioned, I find it better that they do not even know they play to begin by teaching a purely wrist the left hand first. To correct the fault vibrato. When this is mastered, the arm I have them carefully play the right hand vibrato can be studied. While he is work- first. This makes them immediately coning on it, the student should avoid any scious of the fact that the left hand has participation by the hand. He can do been leading. After a short time they find this by locking the wrist and bending it natural to play with their hands exit backwards a little towards the scroll actly together. So far, this method has of the violin. As soon as he can produce never failed. an arm vibrato that is even and smooth, he should straighten his wrist, and then the two types of vibrato will almost certainly blend in one movement.

The finger vibrato is really nothing more than flexibility in the joints of the fingers; particularly in the first joint of each finger. It is never used by itself, except perhaps in fairly rapid passages when there is no time to use a wrist or arm vibrato. This "nibbling" of the fingers on the string can often give life to a passage that might otherwise sound mechanical.

The artistic use of the vibrato is a study in itself, an important and engrossing study. No rules can be laid down, for it is an entirely subjective quality and every good violinist will get his effects by the means best suited to his individuality. In general terms, however, I might say that in romantically impassioned music the arm vibrato should predominate, while in the classic style the vibrato should be made from the wrist and the fingers. Between these two extremes there is ample opportunity for combining the arm, wrist, and finger

tensities of tone. Some pupils need purely technical ex-

ercises, but personally, I give them as sparingly as possible. For one thing, they are always unmusical, and, for another, there is an altogether different feeling chamber music groups, and so on. He in the hand when one is playing an should listen intently, endeavoring to exercise-pattern than there is in the perjudge the good and bad effects and try- formance of a passage from a concerto ing to discover how they are caused. But or a sonata. Exercises may develop ache must not let himself copy an inter- curate intonation but they do little to pretation. There is no musical growth promote fluency. Etudes, now, are somein that. After hearing a concert that thing else. The études of Kreutzer, Fihas interested him, he should talk it orillo, Rode, Dont, Gaviniés, and Paover in detail with his teacher. This will ganini build technique constructively. help him to evaluate his impressions and they build it as it is used in solos. And scales, of course. Scales, legato and One quality most necessary to the pu- détaché, in various rhythms, to develop pil is patience. He cannot be in a hurry, in the fingers an automatic sense of timing. This timing is essential: a slug-Many American students, I am afraid, gish-sounding technique is often due en-

tirely to badly-timed fingering. In the twelve years I have been teaching in America I have noticed a marked increase in musical awareness throughdo not give themselves time to digest the out the country. Opportunities for the young violinist are many and increasing. structive to inner personal growth, and And not only on the concert stage. The it may be one of the reasons why so many symphony orchestras are searching many talented violinsts, expert technical- more and more for young players who ly, exhibit so little individuality. Their can really handle their instruments, and inner selves have not developed. The the well-trained teacher is increasingly linist need have no fear for the future, focus with his life and his work. Long gently and gives the best of himself to

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CAPITOL CITY TUNING SCHOO

Sing, Boys, Sing!

(Continued from Page 414)

knowing well he will be given kind and correct advice about his voice and part as alto-correct advice about his voice and part as incompleted and who speak with distinct and proper when the part is becoming uncomfortation. When the part is becoming uncomfortation when the part is becoming uncomfortation will be assigned to the third part as alto-correct advice about his voice and part as alto-found than the adolescent period, the teacher detects difficulty in producing range and quality will be partially alto found than the adolescent period, the teacher detects difficulty in producing range and quality will be partially alto

estary throughout the term. Discussion where the music teacher can assist in cheering or incorrect usage is causing and explanation of this subject, with the the very important guidance program, the difficulty. One detects this by a advantages and results of correct usage. In the music class comprised of both strained expression and by a strident attraintages and results of correct usage. In the music class comprised of notify shaded expansion and by a structure should be encouraged by the teacher, girls and boys we should find boys as quality of tone. We must not allow the inportance and desirability of a fine signed to each part. We will find boy-boy to continue on that part, and no nature, a natural condition, which must speaking voice, as well as a beautiful sopranos, whom we here will term the conscientious teacher will do so. Constant checking should be maintained these pupils. They are all aware of the have dropped slightly in range and are dub, we will find voices which have no constant checking should be maintained these pupils. They are all aware of the have dropped slightly in range and are dub, we will find voices which have no constant checking should be maintained these pupils. They are all aware of the best suited for the scoond part. We will signs of change. These should be assented to the scoond part, we will sign of change. These should be assented to the scoond part, we will sign of change. These should be assented to the scoond part, we will sign of change. These should be assented to the scoond part, we will stand the scoon part of the scoond part. We will stand the scoon part of the scoond part when the scoon part of the scoond part. We will stand the scoon part of the scoond part when the scoon part of the scoond part when the scoon part of the scoon part of the scoond part. We will stand the scoon part of the scoond part when the scoon singing voice, should be discussed with first part; we will find boys whose voices to which his changing condition sug-field of radio, motion pictures, visual find others whose voices have made a signed to the first part (sopranos). (Some to which his changing condition sug-field of radio, motion pictures, visual find others whose voices have made a signed to the first part (sopranos). gests. A free and friendly feeling should and audio aids, and yes, the pulpit, more noticeable drop, on the third part, directors incorrectly call them tenors.) be developed and maintained between courtroom, the school, and many other and those whose voices are changed, on Other voices will show only slight signs by and teacher. Each singer, at any positions. These attractive vocations are the bartione or bass part. As mentioned of change; they are boy-altos and should

The voices should be formally tested exploratory period, to counsel, advise tones, he should assign the boy to the or classified at the beginning of each and give consideration to and preparanext lower part, unless the presence of semester, with as many hearings as nection for such worthy vocations. Here is a color or a condition provoked by loud

If the class should be the boys' glee time, should feel free to consult his available to men with erect carriage, pospreviously, the teacher should always inteacher relative to his vocal condition, sessing well placed and resonant voices, vite the boys to coursel with him if and
will show definite signs of change and

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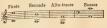
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and partially tenor. Then there will be Lastly, let us consider the factor of and partially stores have changed who are diction. Distinct qualities of diction are to be assigned to the baritone or bass as essential in singing as in speaking. part. The approximate safe ranges are Therefore, vocal teachers should stress ne follows:



Correct singing practices are particularly necessary in the training of the adolescent voice. As mentioned before, erect but comfortable posture is to be encouraged; deep, diaphragmatic breathing is to be exercised, and flexibility resulting from a relaxed throat, jaw, and tongue is to be gained. If these practices are consistently employed, no strained or forced condition will arise. The "break" in the voice, which is so often mentioned and awaited by many teachers, will not appear, and the boy will continue to sing with ease and satis-

Returning to the subject of posture: what is an erect, but comfortable posture? Both feet on the floor, chest high (not shoulders), chin slightly drawn in and somewhat downward, and sitting forward away from the back of the chair will result in the correct position. When an interesting text, well set to music. standing, exactly the same position should be used above the waist-line, but with one foot slightly ahead of the other, to give flexibility and poise to the entire body. This position is not only condu-nounces "Sing, boys, sing!" cive to good singing, but it is desirable for health's sake

Diaphragmatic breathing should be natural and free, causing an expansion around the entire waist-line, A good practice in establishing deep breathing is to ask the class to sing a prolonged tone with the feeling of lifting, flatten- musical events farther ahead. ing of the abdomen, or feeding air steadily to the tone. When the full breath has in mind is one we hope the majority of been used, direct the singer to stop the tone abruptly and allow the tone to sag or fade away until all breath is gone, for then the body loses its tonicity. The

Relaxation of the throat, jaw, and

and of pleasant tone quality. emotional side. Effective singing is pos-sible only when the singers know, feel, and live the text-mood of the song. The teacher, a pupil or the class should read making sure the reading is expressive and the spirit of the text understood. To successfully render a song, a singer must "feel the spirit," "see the picture," and work. Please remember there is no better grams of this kind presented on the airtime to arouse and exercise the emo- ways-programs heralded in advancetional attributes than during the ado- we would be keeping dates with radio lescent period.

and develop correct habits in speech and song. They should give attention to pure vowels, distinct consonants, and proper accentuation: from this practice refined articulation, enunciation and pronunciation will result. We should sing as we

An effective vocal program for the adoléscent boys surely will include a wide selection of materials. The following types should be used: (a) Secular: folk songs, patriotic songs, sea chantys, songs of the cowboys, humorous songs, work songs, and songs of sentiment; (b) Sacred: hymns, chorales, spirituals, and seasonal songs of Thanksgiving, Christmas. Easter, and other church days,

Directors have admitted they were unable to interest young singers in certain types of songs; this is an admission of failure to make the presentation interesting and real to the singers. They failed to arouse the emotional and imaginative powers; they did not "see the picture," "feel the spirit," or "live the song." A dramatic and expressive spirit was not present.

Give the boys a variety of songs with presented in a sincere and inspirational manner, making sure they perform well vocally, and the effect will be awe-inspiring when the conductor or teacher an-

Some Notes on Radio and Television

(Continued from Page 406)

Among recent programs that remain

our readers heard. We refer to the all American program broadcast by the CBS Symphony Orchestra on Sunday, May 15. This was the concert that brought to breath is the power or potency in sing- a close the week-long fifth annual Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund tongue can be established in various in cooperation with Columbia Univerways: first, by placing two fingers, one sity's Department of Music. The orchesabove the other, between the teeth; sec- tra was conducted on this occasion by ond, by having the singers speak Aw or Thor Johnson, winner of this year's suggest the half-yawn position. Such a \$1,000 Alice M. Ditson Award for disposition, with the chin down and slight- tinguished work of furthering American ly in, automatically causes the jaw and music. The well devised program intongue to be relaxed for effective sing- cluded Daniel Gregory Mason's Chantiing. When and if the above-mentioned cleer Overture (it was played in honor habits are established, no child will run of the composer's seventy-fifth birthday); the danger of harming his voice, but in- Randall Thompson's Third Symphony; stead, his singing will be free, buoyant, Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, Harp and Having treated the desirable physical Orchestra; and Bernard Rogers' Symhabits, we will turn our attention to the phony No. 4. The Thompson symphony, originally commissioned by the Alice M. Ditson Fund in 1944, has since been performed about five hundred times throughout the United States, Europe, aloud the text of the song to be learned, and South America. Mason's overture proved to be a delightful score-one it is hoped will be heard more frequently in the concert hall. Mr. Johnson, who has been permanent conductor of the "live the song." The potential emotional Cincinnati Symphony Orchestra since power of most singers is tremendous, and 1946, was justly praised for his fine perherein lies the secret of successful vocal formances. If there were only more pro-

instead of elsewhere.

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The United States Air Force Band

(Continued from Page 415)

by a staff of competent instructors. The assistant leader, Chief Warrant

Officer John F. Yesulaitis, has an interesting military background. A graduate of the well-known Ernest Williams School of Music, he was formerly a member of the United States Army Band in Wash the concert orchestra. On an average, it ington. He was a band leader during World War II and was in charge of the 7th and 77th Infantry Division band concerts are a feature in the vabands in the South and West Pacific. Chief Warrant Officer Yesulaitis is the most decorated member in the band, having made every landing and participated in every important campaign in the Pacific Theater of War.

The Glee Club Director

Glee Club. A native of Durant, Okla- ularly known to Washingtonians as homa, he received his early education at Symphony in the Sky." With such an the Southeastern State College in that outstanding organization, the future of city, and later with the Eastman School military music in America has nothing of Music, Rochester, New York, where to fear; it might well adopt the motto, he majored in conducting, 'cello, and clarinet. Upon receiving his Bachelor of Music degree, Mr. Landers studied with Sir Thomas Beecham, the renowned British conductor, with a view to further study at The Royal Academy of Music in London, but the outbreak of World War II prevented his taking advantage of the coveted scholarship. Instead, he accepted the position as assistant conductor of the San Carlo Opera Company and later appeared as guest conductor with the St. Louis Symphony Orchestra. Mr. Landers was called into the Service in 1942 and was assigned as leader of the 529th Air Force Band stationed at Atlantic City, and later at Buckley Field, Denver, Colorado, Working in conjunction with the late Glenn Miller, his symphonic band was adjudged the best of the one hundred and fifty air force bands in the Technical Training Command. Under his leadership, this band received national recognition.

composer, was so impressed with the fine Boat" during its two-week presentation. performance of this band that he wrote the Commando March expressly for Landers and his band. The march was later performed by Dr. Serge Koussevitsky and activities of the band were highlighted by a performance in Carnegie Hall at following metropolitan areas: the invitation of the Secretary of the Treasury, Henry Morgenthau, Jr.

A New Departure

band has captured the hearts of fashion-nightly concerts by the New York Philable Washington, and has become one harmonic Symphony Orchestra, as well of the foremost musical attractions of as the famous Goldman Band at Central the American continent. It has meant Park. more than wishful thinking to bring Chicago-offers concerts throughout such a unique and versatile organization the summer months at Grant Park, into being. It has meant a carefully which is situated on the downtown lake drawn out plan with a set purpose to front, and at beautiful Ravina Park on accomplish something different a model the north shore, where the Chicago Symthat might well be considered a new phony, under the conductorship of the departure in the field of military band world's greatest conductors and artists music. But with all its versatility, it is have maintained one of the nation's first and foremost a military band which, most satisfying cultural projects.

of any service band. If a band is not effective on the parade ground, it immediately loses prestige, irrespective of how fine it is as a concert organization. The leading military bands of today are the acme of perfection, both on the march and on the concert stage, and when it comes to deportment, it has no equal.

Howard who, of course is ably assisted Force Band and Orchestra are to play concerts, perform radio and television broadcasts, provide music for important military and state functions, and represent the United States Air Force musically. It presents two weekly broadcasts. one by the military band, and one by does three concert tours every year. During the summer months the military rious centers of Washington. As for state functions and ceremonial affairs, the band is usually in attendance when foreign diplomats or royalty happen to be visiting the Capital. The orchestral concerts played in the Lisner Auditorium during the winter months always draw

a capacity audience. Another outstanding personality is
Robert L Landers, who directs the Band's est United States Air Force Band, pop-"Nulli Secundis" ("second to none")!

The Summer Symphony

(Continued from Page 410)

butions of welfare agencies throughout the St. Louis area.

. The biggest year was 1946, with total attendance reaching 866.963. On the evening of Saturday, June 26, of that summer, "Rio Rita" set an all-time record for a single performance attendance, drawing 11,935 and shattering the old record for a single night's performance held by the "Great Waltz" in 1943, when it drew 11,407 persons. Last year two attendance records were made. "Babes in Toyland" drew 78,485 persons in one Samuel Barber, the noted American week, while 152,840 spectators saw "Show

Other Attractions

During the 1949 summer season Amer ica's millions of vacationists will find the Boston Symphony Orchestra. The additional concerts and festivals presented for their listening pleasure in the

Boston-where the Boston "Pops" Orchestra, under guest conductors, presents its famous informal Esplanade concerts. New York-provides its own millions,

With such an outstanding array of as well as additional millions of visitors talent, it is no wonder that this fine bent on seeing the "big town" with

truly speaking, is the primary requisite On Saturday night, August 20, Sol-

diers Field again will ring with melody THE HELEN L. WEISS FOUNDA second prize is fifty dollars. The closing Bloch Award. Compositions must be dies rieu again and an audience of nearly 100,000 peo TION of Philadelphia is sponsoring a date is September I, and full informabased on a text from the Old Testament, and an additional and suitable for three-part women's choole will be united in song. The Chicago competition for composers up to thirty tion may be secured from The Helen and suitable for three-part women's choole will be united in song. The Chicago competition for composers up to thirty. ple will be united to the property of the prop America singuing en masse, and today the than twenty minutes in length. The world is richer because of these composition may be written for instruvibrant chords. More than 18,000,000 proments up to eight in number of the UNITED TEMPLE CHORUS of October 15, and full details may be sewithout chords. More than 18,000,000 proments up to eight in number of the UNITED TEMPLE CHORUS of October 15, and full details may be sewhole words. More than 1,800,000 peo ments up to eight in number and may Long Island, New York, Isladore Freed, cured from United Temple Chorus, The wind the from every state in the union and include one or two voices. The first director, announces the sixth annual Ernest Bloch Award, Box 726, Hewlett, ple from conditions and the last prize is two hundred dollars and the composition competition for the Ernest Long Island, New York. nineteen festivals, and nearly 100,000

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The World of Music

(Continued from Page 397)

W. W. Kimball Company prize of one hundred dollars. Publication of the winning song is also guaranteed by the Guild. All manuscripts must be submitted not earlier than October 1, 1949, nor later than November 1, 1949. All details, including a copy of the text for the song, may be secured by writing to John Toms, School of Music, Northwestern University, Evanston, Illinois.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States, The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

THE AMERICAN GUILD OF OR GANISTS is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O. prior to the date of Competition Preliminaries." Full details may be secured by writing to Mr. M. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE CHOPIN PIANO CONTEST, begun in 1927, and held every five years until interrupted by World War II, will be resumed this year in connection with the commemoration of the one-hundredth anniversary of the great Polish master's death. Elimination contests will begin September 15, and the finals will be timed to end on October 17, the date of Chopin's death in 1849. All information may be secured from the Chopin Centennial Committee, c/o Polish Research and Information Service, 250 West 57th Street, New York City.



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JULY, 1940

Circus Learners and Trainers

by Lillie M. Jordan

ONLY by patiently going over and over the same task are skill and to ride horseback smoking a pipel How knowledge gained anywhere in the did he learn to do it? world. That is worth remembering.

they could never be trained to excite of instruction, with constant drilling and delight the throngs of people who go to see them perform under "the big top."

They are rewarded by their teachers for top."



Black Panther practicing his tricks

No doubt you have watched an elephant march sedately around the ring, keeping step with the music of the band, keeping his trunk a certain distance from the elephant in front of him. You may have watched him raise his heavy body on his hind legs. How did he learn to do these tricks?

Perhaps you have seen a lion climb up and sit on a pedestal. You might think he would topple off, but he never does. He did not learn to do that trick in a hurry. No, indeed!

That monkey, smart as he is, needed It is their bedtime lullaby.

Yes, even the circus animals are pupils

even the circus animais must, in their and have to spend hours and hours, and order or order to come way, be made to realize this, or weeks and years, through a long course origin of opera and oratorio, the difference. You will see the bass and tenor Even the circus animals must, in their and have to spend hours and hours, and good work, and sometimes are punished for laziness, just as the boys and girls who expect to learn any skill.

rehearsing required of the human circus performers-the clowns and acrobatswho seem to be having nothing but fun!

Whenever you get tired of doing the same kind of finger exercises, remember the endless practice required over the years before you see and enjoy the skill- means? ful tricks performed under the Big Top. swered promptly.

Lullaby by Martha V. Binde

The tall trees are singing the birds to So soothingly, so drowsily;

A murmuring lullaby, soft and deep That fills the twilight, ev'ning sky.

The wind rocks the birds in their cradle

So carefully, so quietly, And joins in the song as they're soothed to rest

What theme is given with the Quiz?

8. What is a coloratura soprano? (15

60 P2 1 2 20 1 2 20 1

instruments does the triangle be-

· Quiz No. 45

Keep score. One hundred is perfect. I. What is the "leading tone" in the 6. What is a symphonic poem? (15

major key that has six sharps in its signature? (5 points) 2. Schubert wrote ten symphonies, some of which were incomplete. What is

the number of the famous "Unfinished" Symphony? (20 points) 8. What is the nationality of the orches-

tra conductor, Toscanini? (5 points) 4. Which of the following composers died before 1850: Chopin, Brahms, 9. In the orchestra, to which class of Mendelssohn, Wagner? (15 points)

5. Which of the following terms relate diminuendo, crescendo, meno mosso? (5 points)

long? (5 points) to a change in tempo: ritardando 10. What are the letter names of the

tones of the subdominant triad in the key of F-sharp minor? (5 points) Answers on next page

Music History and Patty by Gertrude Greenhalgh Walker

TT was a bright afternoon, Patty's mu- "That's right. Now, why do we call sic lesson day, but she came home the G clef the treble clef?" from school with a frown on her face. "I have no idea," answered Patty, "I mother. "You certainly look like- well, the treble clef and three. None what-

are you sick?"
"Yes I am, I'm sick of history and row. I'm glad we don't have to study and years ago, it was the custom, in fourmusic history, anyway!"

and you will like it, too. I liked it when the other three voices or parts, the tenor, I studied it, so I know what I am talk- alto, and soprano, on the G clef, which ing about. And your music teacher will soon start you in it, I feel sure." "Music history? Why mother! How

can that help me with music lessons!" Her mother mentioned a few reasons. "It will give you an understanding of the lives and times of the great composers, how their compositions should be came to be called the treble clef because played; it will tell you of the development of music from the earliest times, how some things have changed a great deal, others not much; it will tell about the development of instruments, the and oh, just so many interesting things

I could not begin to mention them all. But look at the clock. You had better dash off to your lesson or you'll be late.' Patty had a good lesson and was doing some sight reading, but got into a little

overlooked a sign." "I didn't notice that treble clef sign. That tells me to cross left hand over the right, in this spot."

"By the way, Patty," began Miss Brown, "do you know what treble

Some July Birthdays and Anniversaries

July 2 is the birthday of Christoph Willibald Ritter von Gluck (1714), one of the great opera composers.

July 3 is the birthday of Theodore Presser (1848). All Junior Etude readers should be interested in Theodore Presser who founded ETUDE the music magazine, in 1883. July 3 also commemorates the date when

George Washington took command of the Continental Army. July 4 is the "Fourth of July" and of

course you all know that celebrates the signing of the Declaration of Independence. July 4 is also the birthday of Stephen

Foster (1826), composer of Swanee River, Old Folks at Home, and so forth July 9 is the birthday of Ottorino

Respighi (1879), an Italian composer well known for his compositions for orchestras. The Pines of Rome and The Fountains of Rome. He died in

July 26 is the birthday of the excellent former conductor of the Boston Symphony Orchestra, Serge Koussevitzky (1874), recently retired.

July 27 is the birthday of Enrique Granados (1867), composer of Spanish operas, who was lost at sea in 1916, when his ship was torpedoed.

"What is the matter, Patty?" asked her really don't see any connection between

ever. "That's one interesting little thing I we're going to have a test in it tomor- learned in music history. You see, years nusic history, anyway!" "Oh, my dear, that is a mistaken idea. "art, on the F clef, which is now fre-Of course you will study music history, quently called the bass clef, and to put



it carried the three voice parts,

"How interesting!" exclaimed Patty. "As you know, we do not write lourpart harmony that way now, Look in your hymn book and notice the differon the G clef, or, if you like, bass clef, and treble clef. Now, let's go back to that treble clef sign in our sight read-

Later Patty said to her mother, "I had a very interesting lesson today. Miss ho expect to learn any skill.

Some signt reading, our got into a first a very interesting lesson today. Miss And think of the endless practice and difficulty. "Look carefully, Patty. You Brown gave me a very short music history lesson and she's going to give me some every week."

"All history is fun, Patty. And when von read about some event or some person of long ago, just imagine you were living at the same time.' 'And Mother, if Miss Brown gives ma

"I think it means three," Patty an- the name of a music history book, will you get it for me?"

"I certainly will. You can tell that to Miss Brown,"



Hitting High C By Sallie Lierance, Nebraska Prize winner, Class B, kodak contest

The Wise Little Bird (Prize winner in Class C, Special Poetry Contest)

A little birdie in the tree Cocked his eye and winked at me.
A little song in a merry key
This little birdie sang to me.

His little song-it went like this: Just practice daily, never miss-Then, in the end, in front of all, You may play in Carnegie Hall. BILLY KEANE (Age 10)

Junior Etude Contest

tractive prizes each month for the neatest paper and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age. not use typewriters and do not have any-

Class A, fifteen to eighteen years of one copy your work for you. age: Class B, twelve to fifteen; Class C, Essay must contain not over one hununder twelve years.

on this page in a future issue of the Chestnut Street, Philadelphia (1) Pa., by FTUDE. The thirty next best contrib- August first. Results in November, Subutors will receive honorable mention.

Put your name, age and class in which Musical Experience."

The JUNIOR ETUDE will award three at- you enter on upper left corner of your

Write on one side of paper only. Do

dred and fifty words and must be re-Names of prize winners will appear ceived at the Junior Etude Office, 1712 ject for essay this month, "A Pleasant

Recordings for Teen-age Junior Readers

How many of you bought a record, or asked for one for a birthday or graduation present, as was suggested last month? If you on the lower, or minus row. Subtract or tarted your collection, or added to one al. cancel all the identical letters in both rows. ready started, you will some day have a list of records to be proud of. Here are some more to add to your recom-

COLUMBIA

Violoncello solo: Orientale, by Cui, with Tango by Albéniz, played by Feuermann. Folk-songs: O Solo Mio, with Santa Lucia

sung by Nino Martini. (No. 17197D)
Orchestra: Prelude to the First Act of Wagner's opera, "Lohengrin," played by the Pittsburgh Symphony Orchestra. (No.

RCA VICTOR

Piano, Fantasy-Impromptu, with Nocturne in E-flat, Chopin, played by Alexander Brailowsky. (No. 12-0016) Voice, My Name is Mimi, with Mimi's Fare-

well, from Puccini's opera, "La Bohème," sung by Dorothy Kirsten, (No. 11-9694) Orchestra, Pollia and Fugue from the opera, "Schwanda" by Weinberger, played by the Minneapolis Symphony Orchestra, (No.

Letter Boxers

(Replies to letters) appearing on this page will be forwarded when sent in care of the JUNIOR ETUDE)

Dear JUNION ETUDE:

I have been thinking of writing to you for a long time. My teacher takes ETUDE and we both enjoy reading it. I would like to enter the monthly competitions but we receive ETUDE too late here for the closing date. I have been studying plano for several years. My mother also plays the plano and my brother plays the violin but my father plays nothing. would like to hear from some friends about

From your friend. Judy Gollon (Age 14), West Australia

like myself. I study piano and also play trumpet the March issue, as promised in our High School Band. Bonnie Marie Scamihorn (Age 15), Indiana

Answers to Ouiz

1. E-sharp; 2. No. 8; 3. Italian; 4. Chopin and Mendelssohn; 5. Ritardando and meno mosso; 6. A composition in one movement of irregular form, to be played by a symphony orchestra, the music supposed to describe or relate to a poetic idea, or an event or story; 7. Waltz in A-flat, by Brahms; 8. A soprano voice of flexible quality capable of performing trills, runs, and other ornamental passages; 9. Percussion; 10. C-sharp-E-sharp-G-sharp.

Picture Puzzle By J. B. Tweeter

Spell the objects portraved on the upper.



The remaining letters, when properly arranged in the ladder, will give the name of a well-known composer, (Remember there another name for an arrow, and another

Dear JUNIOR ETUDE:

I have been taking piano lessons for ahout three years and I love to practice. I play the clarinet and plan to take 'cello lessons soon. I sing in the choir at church and also am first tenor in the Boys' Glee Club at school. I have been asked to join the Apollo Boys Choir. My piano teacher is giving me pointers on composi-tion. I enjoy reading ETUDE very much and would like to hear from other Junior

From your friend. William Robin Sarner (Age 12), Texas.

I play cornet in our band, sing in our church Junior Choir and take piano lessons. I enjoy the Junior Etude very much. Larry Rankin (Age 10), Oklahoma

Prize Winners for Essay, "The Symphony"

This title was given for last November's essay contest but due to late delivery of ETUDE that month, the closing date came too soon for most entries to be received or I would like to hear from some music lovers time. Therefore, the title was repeated in

Prize Winners were:

Class A. Gladys Doris Guyton (Age 17), North Carolina.
Class B. Mary Theresa Gregory (Age 13),
District of Columbia.
Class C. Carolyn Ruth Leib (Age 10), Texas.

Honorable Mention for "Symphony" essays:

Lyle Gillman, Ruth Kumin, Vernon F. Deane, Audrey Miller, Louetts Masters, Doris Keene, Sydney Jameson, Ronald Lortz, Paulins Guriss, Grand Gardon, Ella Meyers, Dorothy Wieder, Mildred Thornton, Joles Elson, Correlta Gray, Marts O'Keet; Wallace Newsone, May Grube, Degree Mildred Thornton, Joles Jones Standard, Standard Gray, Marts O'Keet; Wallace Newsone, May Grube, Degree Mildred Thornton, Joles Jones Hong, Ama Jones Standard, Standard Mildred, Bury McDade, Georgia Stapler, Jeanne Wolff, Läbeth Crismus

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July, 1949

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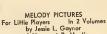
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(Continued from Page 416)

he visited Fingal's Cave, a huge cavern on the billow-lashed coast of the Hebrides. From the surge of the mighty breakers in and out of the cavernous depths he developed the mood for his Overture, Op. 26, known variously as with one of my favorite pianists and "The Hebrides" and "Fingal's Cave." composers. Another musical painter, Robert Schumann, called his Symphony No. 3 in Difficulties in Gaining Recognition E-Flat the "Rhenish" simply because he For all his work and practice, though intended it to portray life along the

a scene visited by the composer, Rubin- you are asked what experience you have stein. Kamennoi-Ostrow is an island in had! If your experience is insufficient, the Neva River near Leningrad. Here at you will not be given the position. So a summer resort Rubinstein wrote a set the problem is to gain experience deof twenty-four pieces, Opus 10, and

Kamennoi-Ostrow is No. 22 in the set. Returning briefly to Mendelssohn, his Symphony in D Minor, Op. 107, is sub-for. Other instrumentalists can gain extitled the "Reformation" because it was written for a religious festival and because of the use of Luther's Reformation less he is soloist. And to be invited as hymn, A Mighty Fortress is Our God, soloist. . .! The best way I know to in the last movement.

Chopin Also

The patter of rain on the roof of the monastery at Valdemosa, one of his many refuges, is said to account for the "Raindrop" subtitle affixed to Chopin's Prelude in D-Flat, Op. 28, No. 15. His Etude No. 12, Op. 10, is called the "Revdutionary," not because it was a radical departure from his customary musical form-which it certainly was not-but because it was supposed to represent the Polish composer's feelings upon learning of the butchering of Poland by Russia, Austria, and Germany. His Nocturne, Op. 62, No. 1 in B Major, is sometimes called the "Tuberose" nocturne because the opening notes can be likened to a tuberose lacing its leafy way up a trellis. Finally, Chopin's Etude in G-Flat, Op. 10, is called the "Black Keys," for reasons obvious to anyone who has tried to finger the score for the right hand. Incidentally, if you have had your pianistic skill proved wanting by this etude, this opus "outrageously difficult."

Problems of the Young Pianist

(Continued from Page 420)

of the arrangement would sound like until I heard it at rehearsal.

Also, the young musician learns musicianship by hearing great pianists in concerts. Comparing various notable interpretations of the same work is an edu- that is exactly what it means to be a cation in itself. One of the greatest thrills musician!

of my life came to me at the age of seven, when I met and talked with Sergei Rachmaninoff, after one of his memorable concerts in San Francisco. My mother took me backstage, and he talked with me for about fifteen minutes. I remember that he looked at my hands, and said I could accomplish great things if I worked hard for them! I can never forget the inspiration of that meeting

the young pianist must still meet the enormous difficulty of getting himself Although it is not strictly a nickname, heard. You go to play an audition with the title Kamennoi-Ostrow also refers to high confidence and hopes—and then spite the few opportunities of being heard and proving yourself! Even after one big opportunity, you are hardly deluged with the kind of offers you long perience in orchestral groups; but the pianist can do little in a symphony unbreak into professional music is to win some kind of competition, preferably one with a public performance as its reward. The reason I recommend this method, perhaps, is that it is the way I began myself. Although I had played for years, both in recital and with orchestras, it was the winning of the Los Angeles Philharmonic Young Artists Competition (when I was thirteen) that really started me on my professional career. And playing with that organization under Alfred Wallenstein in a regular season concert, was one of the most thrilling experiences I have ever had. I think all young pianists feel grateful for the increasing number of worthwhile competitions that offer solo appearances with orchestras as well as recital debuts to their winners. If you have a career at heart, you will do well to find out exactly the names, dates, terms, and so on, of these contests.

Value of Ensemble Playing

To approach such a contest with confidence, however, one needs a sound you may be comforted to learn that background in playing all kinds of many of the most accomplished pianists music, under all sorts of conditions. of Chopin's day indignantly pronounced Playing chamber music, accompanying other instruments and voices, playing duets, and the piano parts in orchestral scores (if only with a small, or a school, orchestra), all provide necessary experience. It is also good to practice the sightreading I spoke of before, just as you would any other technical problem. This is especially valuable for pianists, since there is no other instrument, I believe, that requires such quick perception in seeing so many notes at the same Since the orchestral and script rehearsals time, and in coordinating them into took up most of the day of the broad- hand action and correct sound. For any cast, I had only a few hours the night kind of public playing, though, there is before in which to prepare my solo no substitute for experience. Before (sometimes sixteen pages long) for a thinking of professional status, one nation-wide performance. And, of course, should take advantage of every musically I never knew what the orchestral part worthy opportunity for playing in public-none is too small! This conditions you to the extra nervous energy required in playing even the smallest, simplest piece before an audience. The more you

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